

SECOND NATIONAL DRAMATIC ARTS CONFERENCE—
Indiana University, June 16 through 21

DRAMATICS

The Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XVIII, No. 7

APRIL, 1947

35c Per Copy



Dramatics students of the Benton Harbor, Michigan, High School (Thespian Troupe 455) are among the six casts which will present a series of demonstration one-act plays at the Second National Dramatic Arts Conference scheduled for June 16-21 at Indiana University. This group is directed by Margaret L. Meyn.

IN THIS ISSUE:

ILLUSION AND MR. HE

BY MADGE SKELLY

BENOÎT CONSTANT COQUELIN

BY PAUL MYERS

DIRECTING THE ONE-ACT MELODRAMA

BY TALBOT PEARSON

THE COLORED SKETCH AND PAINTING THE SETTING

BY A. S. GILLETTE

BUILDING AN AMATEUR AUDIENCE

BY MARION STUART

A TREE FOR MR. BRINK

BY MARGUERITE TURNER

THE MOUSE!

(A One-Act Play)

BY FRANCES BOWYER

DIRECTORY OF LEADING DRAMA FESTIVALS AND CONTESTS

(1946 - 1947 SEASON)

STAGING BLITHE SPIRIT

BY LINLEY STAFFORD

**SURE,
WE HAVE GROWN...**



**"I had just a year at
BOB JONES COLLEGE,**

but the truths I learned helped keep me steady through those months in the South Pacific. . . . Naturally, I couldn't wait to get back; but I kept hearing how Bob Jones College had grown, and I wondered if things would seem different. Last fall when I hit the campus, I found some new buildings, unfamiliar faces, crowded dorms, and congested halls; but the school hasn't changed — **JUST GROWN!**

"There is the same friendly spirit, the same Christian fellowship, the same emphasis upon clean, consecrated, spiritual living, the same loyalty to the Gospel. That **something** that makes Bob Jones College 'America's Most Unusual' is still here. This fall Bob Jones College becomes Bob Jones Univer-

sity. Soon we will be moving to a beautiful new campus with a magnificent modern plant — fine, big buildings and a greatly increased student body; but we will continue to stand for the same things, **and we are going to keep that same spirit . . .**

"SURE, WE HAVE GROWN—AND GROWN BETTER!"

For detailed information write:

DR. BOB JONES, JR. CLEVELAND, TENNESSEE

In answering this advertisement mention *Dramatics Magazine*.

DRAMATICS

MAGAZINE

(DRAMATICS MAGAZINE is published by The National Thespian Society, an organization of teachers and students devoted to the advancement of dramatic arts in the secondary schools.)

MEMBER OF THE EDUCATIONAL PRESS ASSOCIATION OF AMERICA

Address: Dramatics Magazine, College Hill Station, Cincinnati 24, Ohio

\$2.50 Per Year

Volume XVIII, No. 7

35c Per Copy

CONTENTS

Articles

Illusion and Mr. He. <i>By Madge Skelly</i>	2
Benoit Constant Coquelin. <i>By Paul Myers</i>	4
Directing the One-Act Melodrama. <i>By Talbot Pearson</i>	6
The Colored Sketch and Painting the Setting <i>By A. S. Gillette</i>	8
Building an Amateur Audience. <i>By Marion Stuart</i>	10
A Tree for Mr. Brink. <i>By Marguerite Turner</i>	11
<i>The Mouse!</i> A Play in One Act. <i>By Frances Bowyer</i>	12
Directory of Leading Drama Festivals and Contests (1946-47 Season).....	24

Departments

Theatre on Broadway. <i>By Paul Myers</i>	14
The Radio Program of the Month: <i>Invitation to Music</i> . <i>By S. I. Scharer</i>	16
The Film of the Month: <i>Stairway to Heaven</i> . <i>By Harold Turney</i>	18
The Play of the Month: <i>Staging Blithe Spirit</i> . <i>By Linley Stafford</i> . (<i>Edited by Earl W. Blank</i>).....	20
On the High School Stage.....	22
What's New Among Books and Plays.....	31

EDITORIAL STAFF

Editor and Business Manager:	
Ernest Bavelly.....	College Hill Station Cincinnati 24, Ohio
Contributing Editors:	
Talbot Pearson.....	Carnegie Institute of Technology Pittsburgh, Pa.
Paul Myers.....	Theatre Collection, Public Library New York, N. Y.
A. S. Gillette.....	University of Iowa Iowa City, Iowa
Department Editors:	
Earl W. Blank.....	Berea College Berea, Ky.
Harold Turney.....	Los Angeles City College Los Angeles, Calif.
S. I. Scharer.....	New York University Washington Square, N. Y.
Paul Myers.....	Theatre Collection, Public Library New York, N. Y.
Louise C. Horsley.....	College of St. Catherine St. Paul, Minn.
Advisory Editors:	
Barbara Wellington...	B. M. C. Durfee High School Fall River, Mass.
Jean E. Donahey.....	Senior High School Brownsville, Pa.
Dina Rees Evans.....	Heights High School Cleveland Heights, Ohio
Harry T. Leeper.....	East Fairmont High School Fairmont, W. Va.
Marion Stuart.....	Senior High School Champaign, Ill.
Elmer S. Crowley.....	Junior High School Idaho Falls, Idaho
Robert W. Ensley.....	Kiser High School Dayton, Ohio
Blandford Jennings.....	Clayton High School Clayton, Mo.
George M. Savage.....	University of Washington Seattle, Wash.
Charlotte B. Chornenning.....	Goodman Theatre Chicago, Ill.

DRAMATICS MAGAZINE is the national publication for the advancement of dramatic arts in education and recreation. Critical or editorial opinions expressed in these pages are those of the authors and DRAMATICS MAGAZINE assumes no responsibility. Manuscripts and photographs submitted to DRAMATICS MAGAZINE should be accompanied by self-addressed envelope and sufficient postage for their return. While all due care is taken of them, the publishers cannot be responsible for the return of unsolicited manuscripts or photographs.

SUBSCRIPTION RATES

One year subscription—U. S. A.....	\$2.50
Foreign.....	3.00
Canada and Newfoundland.....	2.75
Single copy.....	.35
Back issues, per copy.....	.50

RATES TO MEMBERS OF THE NATIONAL THESPIAN SOCIETY

Troupe Sponsors.....*Gratis*
Thespian Student Subscription: (One year subscription included in life membership fee of \$1.50.)
Thespian Student Renewal Subscription: \$1.50 per year as long as student remains in high school.

DRAMATICS MAGAZINE is published monthly (eight times) during the school year at College Hill Station, Cincinnati, Ohio, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Date of publication: Oct. 1, Nov. 1, Dec. 1, Jan. 1, Feb. 1, Mar. 1, April 1 and May 1. Barbara Wellington, National Director; Blandford Jennings, Assistant National Director; Ernest Bavelly, Secretary and Treasurer; Jean E. Donahey, Senior Counselor; Marion Stuart, Senior Counselor.
Entire contents copyright, 1947, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Entered as second class matter September 15, 1935, at the post office at Cincinnati, Ohio, under the Act of March 3, 1879. Printed in U. S. A. Title registered United States Patent Office.

Flag of the Free

A New Choric Drama by
ELIZABETH WELCH

Author of *The Voice of America*

THIS inspiring choric drama will fit into Commencement programs as smoothly as a diploma and make this year's graduation exercises something to remember—something refreshingly different.

★ ★ ★

Miss Welch was inspired by Franklin K. Lane's famed statement in "The Makers of the Flag":

"I am not the flag; not at all. I am but its shadow. I am whatever you make me, nothing more. I am your belief in yourself, your dream of what a people may become. . . . I am the day's work of the weakest man, and the largest dream of the most daring. . . . I am the clutch of an idea, and the reasoned purpose of resolution. I am no more than you believe me to be, and I am all that you believe I can be. I am whatever you make me, nothing more."

★ ★ ★

Flag of the Free is elastic in production. Any number may participate. Simple tableaux are provided for, but there is provision for adapting these to the needs of the hour. Music can be "whatever you make it," depending on the talent at hand.

Near the pageant's close the flag speaks thus:

"... and I know
That, come what may, I, the flag of
that people . . .
Flag of the Free, Old Glory, The Star-
Spangled Banner . . .
By whatever name you call me . . .
I shall wave on,
Triumphant, o'er a nation free within
itself.
And pledged to preserve that freedom
for itself.
And for all others on this earth!"

In the light of recent developments, no statement could be more timely. The entire pageant is as arresting as a bugle blast . . . often as beautiful as the flag it glorifies.

Books, 50 cents each. Royalty, \$10 if an admission fee is charged.
Otherwise, \$5.00.

ROW, PETERSON AND COMPANY
EVANSTON, ILLINOIS
NEW YORK LOS ANGELES

Mention *Dramatics Magazine*.

Illusion and Mr. He

By MADGE SKELLY

Department of Dramatic Arts, Temple University, Philadelphia, Pa.

AMONG all the arts, it is nowhere so apparent that we live in a mechanical age as in the theatre today. It is a far cry in equipment from the open-air, sun-lighted stage of the Greeks with its *deus ex machina*, or the sceneryless, platform-stage, sun-lighted or candle-lighted, of the Elizabethans, to the white-tie-and-tails *Antigone* of Katharine Cornell or the elaborate electrical turntable and mechanical storms of the Broadway production of Shakespeare's *The Tempest*. The show-boat players of my parents' day would have gazed in incredulous awe at the huge plaster globe-segment dome rising into the flies at pressure of a button in the Yale theatre, just as they would have thought the tremendous stage at Iowa University with its wagons, elevators, and turntables something out of the *Arabian Nights*. The Kalamazoo (Mich.) Civic Theatre they would have regarded as the place to which Saint Peter conducts all good players directly from the Golden Gate of Heaven.

Those of us who live to "make theatre" wherever we may be are sometimes too discouraged by our field trips to one or more of the five or six exceptionally well-planned community theatre buildings, or to Broadway's backstage, or at our summer sessions at the highly endowed and beautifully equipped theatres of some of our more fortunate universities. Countless times in the numerous college and community theatres where I have had the pleasure of working, I have heard players or technical workers lament, as the most tragic aspect of their situation, the lack of certain equipment, and so viewing their productions with derogatory eye, or regarding certain plays as beyond the possibility of production.

Without being Pollyannaish, I wish to refute the too commonly-held belief that possession of the most complete mechanical apparatus on one's stage is the best training for the young worker in the theatre. Most of the boys and girls who study drama in our high schools and colleges have little or no intention of entering the professional theatre to gain a livelihood there. The vast majority of them, on the contrary, enroll in drama courses for no better reason than that they "like to act in the plays" or "they love the theatre." These are good reasons for enrolling. From the ranks of these students comes the real hope of the future American theatre — an intelligent and appreciative audience. These need no highly technical knowledge of stagecraft; for their purpose, only the genuine love of the magic of make-believe, the cultivation of true standards of art, and the development of taste are necessary.

The small proportion of drama students who intend to make a living as teachers of drama in high schools or colleges, or as directors of community theatre are *more*, and not less fortunate, to be enrolled in a school where the equipment is limited. For what does it profit a "dramat" to act, design, direct, stage plays for four years with every convenience of the machine age at elbow reach, when his first job, and many succeeding jobs, will in all probability take him to a townhall with inadequate current for his battery of spotlights, an old-fashioned roll-bottom curtain, a raked stage on which sets will not stand even; or to a high school auditorium where the stage has been built, it would seem, for the express purpose of confounding designer and director: forty-foot proscenium, and ten-foot depth; no wing space and no flies; or tremendous fly space and no grid; or proscenium height of thirty feet, and no possible method of topping with either ceiling piece or borders, his highest scenery. It is no valid refutation to say that such town halls have been razed, such high schools are few. They exist today and are in use in far greater numbers than well-equipped stages. I have but recently played, directed, and designed in many of them. And numerous former pupils are wrestling with their problems in places as far removed from each other as Cambridge, Massachusetts; Cairo, Georgia; Dodge City, Kansas; Davenport, Iowa; and Assam, India.

Inadequacy of equipment, if regarded in proper perspective, may be not a hindrance, but a distinct boon. It stimulates imagination, ingenuity, inventiveness: the very spirit of creation. To execute well with the least possible equipment is not only a challenge, it is true economy of means, and economy being a primary principle of art, hence real artistic achievement. The peoples' theatre, which is what our high school, college, and civic theatres ought to be, should be more imagination and less electricity. Not that I want to go back to candlelight or lamp light; I by no means belittle the contribution electric lighting has made to the magic of our theatre. I object only to the defeatist attitude which says, "We can't possibly do the imaginary woods scene in *Dear Brutus* because it requires ten spotlights and we have only two, or it needs a scrim curtain and we cannot afford one, or our stage is too small: we cannot possibly do a two-set show." True theatre should take for its motto: "Nothing is impossible."

MOST of Ibsen's plays had their premiere performances on a stage approximately seven by twelve. Smallness of

size need not preclude greatness of aim or even achievement. Surely the success of *Our Town* and of Orson Wells' *Julius Caesar* has demonstrated in our own day that scenery is not a necessity of theatre. The war contributed its share of release from "things": many touring companies found it possible to create real theatre on a group of mess tables pushed together in the middle of a barren hall. I myself in one of these performances, elegantly clad in a sequined tea gown, sat on a canvas army cot which players and audience alike had tacitly agreed to consider a period sofa in a beautifully appointed home, which as a cold matter of fact was the end of Battery B's garage, and huge oil stains on cement flooring were underfoot where we all pretended lay an exquisite priceless Persian rug. Similarly when the props were shipped by mistake to the wrong location, we played that very "prop-y" play, *You Can't Take it With You*, which lists among its numerous props, snakes, kittens, typewriters and watermelons, without any of these things in our hands, and without any proper costumes, or furniture or scenery, and the audience was just as amused as the Broadway houses at a very expensive production.

Really, the only absolutely necessary piece of equipment in the theatre, from its lost-in-time beginnings to this very moment, is the attitude on the part of player and audience which little children have when they play "cops and robbers" or "Indians": that magic gift of the gods, the ability and the willingness to "make believe."

STARTING with this invaluable spirit of make-believe, we attack the problem for today, a production of Andreyev's *He Who Gets Slapped*. The stage is seventeen feet wide, thirteen feet deep, and nine feet high. On its left side, occupying twelve precious square feet of space, is the electric sounding board of the auditorium's organ. It can not be moved. The play must be designed around it. Also provision must be made for a grand piano, which measures five feet on each of the equal sides of an isosceles triangle. It must be stored somewhere. Obviously in this play it must be backstage, since the "green room of Papa Briquet's circus" has no need of a grand piano among its furnishings.

It is desirable to achieve a feeling of space in the set, as in several scenes large crowds of circus performers come on stage and must be accommodated without crowding the principle performers, or robbing them of the precious empty space needed to set off those playing an important scene against a crowd background. An illusion of height is much to be desired in this set also, and a feeling that this tent is lower than the big top into which it leads. An exit must be planned with a feeling of "going up" into greater spaces. This is necessary to the allegory, too. Very little furniture must be put on this small



Scene from *He Who Gets Slapped*, by Leonid Andreyev, as given at the Cedar Crest College. Designed and directed by Madge Skelly.

stage, as it occupies space which can be ill-spared. Yet what little is placed on set, must be highly usable, must help set atmosphere, provide places for players to sit, or assist in creation of business.

The accompanying picture will show to some extent how a few of these problems were solved. The feeling of space was achieved and a tent suggested by use of a very dark blue, very heavy velvet drape. A tent effect was chosen specifically for the American point of view in the audience, rather than the permanent building structure suggested by the author. Dark blue was chosen as the color because it gives when properly lighted a feeling of infinite depth. No general lighting was used; only pools created by two spotlights and three small floodlights, the latter facing directly down toward the floor. Care was taken to avoid spilling light on the drapes, consequently they receded from the eye with the pools of light projecting the illumined player forward toward the eye.

The principal entrance to the set, presumably from the big top, was placed stage left, where a door gave access to hall space off stage. The feeling of height and "going up" to larger space was created with a low platform, some sixteen inches high, with two broad steps leading to it. Platform and steps were hidden behind the "rest cot" of the green room set, and the players gave the feeling of a rising ramp with their manner of mounting the steps. (We had the platform and steps in stock, and did not wish the expense of building the ramp which would have been a better "lift" for this exit.) The feeling of added height off-stage was increased by making the flood light at top of the platform the brightest point of light in the set. This also provided desirable accent to some of the dramatic entrances of characters in the play, such as Zineda's from the duel with the lions.

To gain an illusion of height beyond the nine feet at our disposal, red and white candy-striped poles were set at odd angles, carrying the eye up on a slant which was

supposed to continue into the darkness at top of the stage; the pattern created by the lines of the poles also provided additional accent to the centre entrance, and to the rest cot on which Consuela dies. The desk, bench, trunk, and kegs used as furniture were painted white to bring them forward in space and help the blue curtain to recede, and they were accented with red to brighten the otherwise dark and gloomy set. Many of the audience identified them as representative of the gaudy gaiety of the circus against the general sombre tone of life.

ESPECIALLY RECOMMENDED FOR YOUR CLASS PLAY **DOUBLE DOOR**

A Play in 3 Acts by Elizabeth McFadden

A hit in New York and London, toured in the principal cities of the United States and England, and in the films by Paramount. It now challenges the best acting talent of the college and high school theatres.

The scene which stands throughout is a fascinating room in a palatial old house on Fifth Avenue, New York. Here one generation opposes the next in a drama of powerful emotion. The characters are five women, seven men.

"It forces an audience to lose its detachment, to become a part of it . . . to applaud its hero and hate its villain . . . makes you writhe and twist in suspense."—John Mason Brown, *Post*.

"Audience shivered and sighed with the most wholesome enjoyment."—Brooks Atkinson, *Times*. "Certainly I have seen few performances which have so entirely dragged me under their absolute thrall, as this of Sybil Thorndike in 'Double Door.' It begins quietly, though trenchantly; it grows pantingly to a grand climax in full stature; it subsides like a pricked balloon, as Victoria Van Bret collapses . . . It sets the cap on Dame Sybil's career."—*The Era* London.

Price, 85 cents. Royalty: \$25.00.

SAMUEL FRENCH

25 West 45th Street, New York
811 West 7th Street, Los Angeles

Mention *Dramatics Magazine*.

The blue curtain walls were made from an old set of drapes which had been discarded from the chapel stage as too shabby. They were mended and dyed blue. Any dark, dull draperies would serve the purpose equally well. The poles were made from the cardboard rollers on which a local department store shipped its rugs. They were painted red and white with scene paint, as were the old desk, trunk, and barrels. The cot was covered with a sheet; the trimming in stripes around it and the tent top, was cut from an old red and white awning. The two spotlights the theatre already possessed. The three flood lights were made from old oil cans. The entire set for this play, voted by audiences one of the most effective in years, cost something like three dollars in paint and dye, plus a number of hours of hard work on the part of the stage crew.

Our translator possessed a picture of the original setting when the play was produced in Russia. Available to us were pictures of sets from various European theatres, as well as those from sundry professional and amateur productions in America. Our setting looked like none of them. It was very far indeed from the Russian original suggested by the playwright. Yet it created the right atmosphere for the play for our audience, and disturbed our Russian colleague not at all in its violent difference from the author's description.

The spirit had been preserved. The magic was at work. Our audience could 'believe' without difficulty that here Mr. He came to play-act with the circus, in this room he changed to a clown, loved Consuela, cheated the Baron of her, and for the sake of an ideal, went gallantly out of the circus as hopefully as he had entered it hopelessly. Mr. He's soul was beautiful and dark and mysterious as the dark blue velvet curtain, and as gaudy and gay and gallant as the red and white trim.

A second article by Miss Skelly will appear in a later issue.—Editor.

Benoît Constant Coquelin

Actor and Teacher

The Sixth in a Series of Articles on Great Actors and Actresses

By PAUL MYERS

Theatre Collection, Public Library, New York City

THE artistic career of Benoît Constant Coquelin, often referred to as Coquelin aîné, and that of Sarah Bernhardt, share several points in common. A great amount of their work was done together, and both were trained in the same theatrical tradition. To correctly evaluate the work and effect of either, one must know something of the late nineteenth century French theatre.

The dominant force, as it had been for nearly two hundred years, was the Comédie-Française. After a series of extensions and withdrawals of royal patronage, in 1680, the Bourgogne Troupe of players joined Molière's company at the Guénégaud. Jean Baptiste Poquelin, better known as Molière, was at this time almost sixty years old. He had already written most of his plays, and had established his company in the forefront of all those in France. Under Molière's leadership, then, the new company formed the Théâtre Français. By 1860, when Coquelin joined, the Théâtre Français had come to be called the Comédie-Française, and had acquired both tradition and unparalleled pre-eminence.

On December 29th, 1859, Coquelin was admitted to the Paris Conservatoire as a pupil of Régnier. Little is known of the eighteen-year-old pupil; but he must have shown unusual aptitude and talent, for he made his debut at the Comédie a bit less than a year later. The date was December 7th, 1860; the role Gros-René in Molière's *Le Dépit Amoureux*. This was one of the dramatist's early plays, written in 1656. The following year, Coquelin scored his first great success as the Figaro of Beaumarchais. During the next twenty-six years, Coquelin created many new parts, and re-vitalized many old ones, as a member of the Comédie. His interpretation of the Valets of Molière have been acknowledged as the standard. These roles were written by Molière for himself and are, therefore (though not necessarily the largest roles) almost always the brightest roles in the plays. Waldo Frank in an introduction to a published collection of the French dramatist's plays has written: "In a true way, then, the urbane spirit of France and of her Monarch collaborated in the perfecting of the modern world's greatest comedic genius. Molière, forced to keep his voice low, his manners gentle, forced by his urbane milieu to be forever urbane, took the blood and tears of his own tragic life, took the crowded agony of his own career, and turned them

into the impeccable jewels that we call his plays. His hand, shaken with tragedy, grew firm to produce comedy. And in the will behind that firmness lies the deep secret of his laughter." While Coquelin had suffered in no way comparable to that of Molière, he was able to get just this complexity of feeling into his characterizations.

Among his roles in new plays were those in Émile Augier's *Paul Forestier* in 1871, Alexandre Dumas fils' *L'Etranger* in 1876, Edouard Pailleron's *Le Monde ou l'on S'ennuie* in 1881, and Émile Erckmann and Alexandre Chatrian's *Les Rantzau* in 1884. During these years, Coquelin was acquiring increasing stature as an actor, and had become one of the most popular members of the company.

THIS was an era of personal aggrandizement—in the arts as in commerce and industry. Large individual fortunes were being amassed in all parts of the world. Dazzled by the success of the financial magnates, people in all fields of endeavor were out to prove one of

the widely held beliefs of the time—that (with a fair amount of intelligence and luck) everyone could be a millionaire. It was a trying time for such an organization as the Comédie Française which demanded of its members a spirit of cooperation and equality. It was not the time to proclaim that the production was the important thing, and the individual actors and actresses subservient to it. Too many of these actors and actresses knew of their large following, felt that the audiences came to see them rather than the play, and that an organization like the Comédie cramped and hindered them. Very fortunately, the past ten or fifteen years have seen the reaction to this attitude reach full flower, and once again the production and not the star, has reached its rightful importance.

Some years earlier, Sarah Bernhardt had left the company because she felt that it had not allowed her adequate scope. Though returning to try again, in 1880, she once again withdrew complaining that her lack of success in Émile Augier's *L'Aventurière* was due to insufficient rehearsal. In 1884, Coquelin, too, withdrew for the directorship refused his request for permission to make a tour of the provinces. The so-called "Moscow Decree" was invoked; but to no avail. One of the clauses of this decree, which was issued by Napoleon I during his Russian campaign, states that no actor may quit the Théâtre Français except to retire from the stage. Bernhardt and Coquelin, sure of the following, were not deterred at all by any or all decrees that could be invoked.

During 1888 and 1889, Coquelin engaged upon a tour of the United States. Co-starring with Jane Hading, and under the management of Henry E. Abbey and Maurice Grau, the tour was a triumphal series of performances in most of the large cities of this country. Upon his return, some urge forced him to rejoin the Comédie; but split with them again in 1892—this time permanently. His final appearance with the company was as Petruchio in a French version of Shakespeare's *The Taming of the Shrew*. Forming an opinion only from some of his other roles, his Petruchio must have been wholly the swaggering braggadoccio envisaged by Shakespeare.

The two rebels, Bernhardt and Coquelin, teamed together, and operated the Renaissance in Paris. The repertoire included, in addition to the plays both had done at the Comédie: Jules Barbier's *Jeanne d'Arc*, Émile Moreau's *Cléopâtre*, Jules Lemaitre's *Les Rois* and Shakespeare's *Hamlet*. The stars, however, were too dominant and strong for each other, and the association was not very long-lasting. The very things in their nature that had impelled them to leave the company were against their success as a team. Both were happier, and under less restraint, when acting alone—or as a star with a subservient supporting company.

The year 1897 represents the pinnacle of Benoît Constant Coquelin's career. In this year he became director of the Porte-Saint-Martin in Paris, and at this theatre created the title role in Edmond Rostand's *Cyrano de Bergerac*.

NOW READY A NEW LONGMANS' MYSTERY MEET A BODY

By Jane Hinton who adapted *The Good Fairy* which was produced by Gilbert Miller and in which Helen Hayes starred; also adapter of the recent two-character play, *Obsession*, in which Basil Rathbone and Eugenie Leontovich co-starred. For 6W. 7M. In one set.

MEET A BODY was produced last year by H. Clay Blaney, with Whitford Kane, Al Shean and Ruth McDevitt in the leads. It since has been greatly revised and plans are now under way for its revival, both here and in London.

The murder-mystery elements are provided by the late War discoveries in electronics, producing breath-taking situations—a weird glimpse at the world of the future. The plot is unique, the writing intense, and the characters brilliantly conceived and executed. It is one of the few good mystery plays of recent years—exciting, hilarious, thoughtful.

The books cost 75c apiece.

The royalty is \$25.

Play catalogue sent free on request.

PLAY DEPARTMENT
LONGMANS, GREEN AND CO.

55 FIFTH AVENUE, NEW YORK 3

Say You Saw it in Dramatics Magazine



Act I from *Cyrano de Bergerac* with Coquelin as Cyrano and L. Yahne as Roxane. The scene is the Hotel de Bourgogne. (Photograph courtesy New York Public Library.)

This play is familiar to many of us in this country through the performances of Richard Mansfield and, more recently, Walter Hampden. At the present time, the play is on Broadway with José Ferrer in the title role. The role of the flamboyant poet and knight is one that is very attractive to most actors. The character, in spite of the laughter and ridicule he arouses, is sympathetic. His frailties are like those of many of us. If the verdict of an anonymous reviewer is correct; Coquelin must have shone in the role. "In many respects Coquelin was a unique actor. He had his artistic faults, and he had unconquerable mannerisms, but for a certain style of flamboyant yet sincere acting there was none like him." The final attribute is a prime requisite for a good Cyrano.

A word must be spoken for Coquelin, the teacher. Throughout his career, he was interested in the teaching of acting and in formulating theories that would aid the younger aspirants of the stage toward perfection and artistry. Among his works on the subject, *L'Art et le Comédien* (Art and the Comedian), *L'Art de Dire Monologue* (The Art of Speaking Monologues), and his shorter treatises on acting are most valuable. He carried on, over a lengthy period, a controversy on acting with Sir Henry Irving. These exchanges, also, are most revealing of secrets of the art of acting as it was understood and practiced by these two great actors.

Dangerous as it is to remove writing from its context, I have tried to set down some of Coquelin's precepts here. "When I have to create a part," he wrote, "I begin by reading the play with the greatest attention five or six times. First, I consider what position my character should occupy, on what plane in the picture I must put him. Then I study his psychology, knowing what he thinks, what he is morally. I deduce what he ought to be physically, what will be his carriage, his manner of speaking, his gesture. These characteristics once decided, I learn the part without thinking about it further; then, when I know it, I take up my man again." Again: "Art I define as a whole, wherein a large element of beauty clothes and makes acceptable a still larger element of truth. The actor must have a double personality: the first self which is the player, and the second self which is the instrument." Another writer cites

How They Were Staged

Edited by EARL W. BLANK
Berea College

An amazing source of information for directors in schools, colleges and community theatres. Contains a complete discussion of the actual casting, directing, costuming, advertising and staging of forty-two plays chosen for their suitability for amateur theatre groups.

PRICE \$1.60

The National Thespian Society
College Hill Station, Cincinnati 24, Ohio

Coquelin, saying: "Monsieur Coquelin maintains that an actor should remain perfectly calm and collected, however stormy may be the passion he is portraying."

Coquelin was interested, also, in the ethics of the stage and worked wholeheartedly toward improving the social standing of the acting. Some sections of his writings were devoted to an analysis of those problems. In *Art and the Comedian* he wrote: "... the reason is that there exists in the abdication of his personality which a comedian makes in order to assume one other, ten other, twenty other personalities, a sort of abdication of his own dignity, and, as it were, a denial of his dignity as a man." Even allowing

Syllabus for a Proposed Course in Dramatics at the High School Level

An invaluable source of help in planning your dramatics program for next season. The syllabus contains units of study on History of Drama, Types of Drama, Technique, Interpretation, Criticism, Radio and Motion Picture appreciation. A large list of recommended textbooks is included. Price, \$1.00.

THE NATIONAL THESPIAN SOCIETY
College Hill Station Cincinnati 24, Ohio

Mention Dramatics Magazine

for the rather involved result of translation, this is a most searching statement.

In 1900, Coquelin again toured the United States—this time in association with Sarah Bernhardt. Upon their return, the two stars continued their partnership, and Coquelin appeared at the Théâtre Sarah Bernhardt in Rostand's *L'Aiglon*. This is the play about the son of Napoleon I, which has been done to such great success in this country by Maude Adams and, more recently, by Eva LeGallienne. Though the company was dominated by the strong characters of these two great performers, one imagines that there was much ampler allowance for versatility and flexibility than in the companies of today. Mrs. Andrew Lang, writing in Harper's Weekly of November 12th, 1897, said of him: "With the spirit of a true artist, Monsieur Coquelin has a profound hatred of the 'star' system." Whether this statement could be said of Mme. Bernhardt is another matter, but feeling thus Coquelin must have exerted an influence.

Benoît Constant Coquelin died on January 27th, 1909. At that time he was rehearsing in another play of Rostand's, *Le Chantecler*. His younger brother, Ernest Alexandre Honoré Coquelin, died during the same year. Though active in the theatre for most of his life, he never achieved the artistry or prominence of his brother. Jean, the son of Coquelin the elder, continued to keep the name in the French theatre for some time. He had had the good fortune to act with his father, and was able to carry along many of the traditions. To this day, many of the young actors and actresses continue to derive the benefits of Coquelin's artistry from his essays on acting and from the glorious descriptions left to us by his contemporaries. The name will be associated with *Cyrano de Bergerac* and with many of the other great plays in the theatre's heritage.

Directing the One-Act Melodrama

The Sixth in a Series of Articles on the One-Act Play

By TALBOT PEARSON

Department of Drama, Carnegie Institute of Technology, Pittsburgh, Pa.

OF all types of plays, melodrama appears to be the most popular with an American audience. There are two possible reasons for this.

First we recall the theatrical history of our country and remember the Puritan mentality and the consequent low estate of anything which catered to joy and rapture. The estimate of the theatre as the abiding place of sin persisted until the beginning of the nineteenth century and only then gained a most precarious foothold by concentration upon highly romantic plays quite divorced from life and current thought.

Later in the century came what is now affectionately known as the "meller," with vice and virtue (the latter always triumphant) painted in strong colors, and plenty of plot—of a sort. This relates to the second of the reasons which I like to assign for the attraction which melodrama always has for our audiences: the love for plenty of action. We still esteem deeds more highly than words, even if those words are pregnant with ideas. Possibly even because of that.

THE essentials of good melodrama are concern with plot rather than ideas, with external motivation as against an inner conflict. The characters are prompted to their actions by happenings from without, not by anything which arises from their own moral, mental or spiritual make-up.

Having used the word "meller" as a springboard for this argument, let me quickly disavow any intention of confining myself to the shrinking heroine and black-moustached villain in discussing true modern melodrama. Today's plays are written to keep us thrilled, to arouse our emotions, and to keep us on the edge of our seats by means of startling events happening at a furious pace. The movies do well by us in spawning hundreds of murder mysteries, gangster epics and horse operas every year, and the radio keeps pace with them. Like the old-fashioned type, these melodramas abound in strong contrasts; like the little girl with the curl in the middle of her "forrid," when the hero is good he is very, very good, and when he is bad he is horrid.

As far as this balance of vice and virtue goes there is little to choose between *The Drunkard* and any one of a dozen fugitives from the cutting-room of Universal Studios. The important thing is to keep the action going so fast that the question of plausibility has no chance to rear its head.

You may laugh at yourself afterwards for having been swept away, but while the curtain is up and the lights are low, you suffer and thrill with your fellows.

There are plenty of good one-act melodramas available. Your reading task will be simplified and the danger is that you may perhaps dismiss from consideration a number of very good plays which would perform with immense success. I have a simple form of procedure by which to approach my reading of melodrama.

I put a marker in the book at about the third or fourth page. This stops me after I have read about fifty speeches. Most writers of melodrama employ short, terse dialogue. Then, when I have reached that approximate stopping place I ask myself, is there some suspense created? Is there an atmosphere of fear or anxiety? Do I want to know, urgently, what will happen next? Usually, if the answer to all these is yes, the chances are that I have a prospectively suitable play for the purpose. These first few pages are written with that objective in mind and the implausible behavior and far-fetched happenings (if any) usually come at or near the climax, but by then the audience will be in the mood and not disposed to adopt a critical attitude.

So, if you try my method, and the play passes your test, go back again to the beginning and then read straight through, but whatever you do, don't read the end first, or nine times out of ten you will emit a loud guffaw (or the ladylike equivalent) and look for a new hobby. It is perfectly possible to come in at the finish of a movie "thriller" and extract considerable enjoyment from seeing it through to that point again. The magnetism of the players and the mood of the audience will make that feasible, but in solitary reading there are no such aids. Please don't forget that and give your melodrama every chance.

LAST summer I spent some weeks organizing an experimental recreation project in Detroit for the Unitarian Service Committee, using dramatics as a medium for encouraging group activity amongst teen-agers of the potentially delinquent type. The youngsters reacted nobly to the idea and we did, privately and publicly, a number of short plays. Melodrama was our most popular vehicle for reasons which may be obvious.

Our most exciting exhibit was a thirty-year-old piece by Lord Dunsany called *A Night at an Inn*. Realizing that the locale

and idiom were so aggressively British that they might arouse some resistance, my wife re-wrote the dialogue so as to give it a purely American locale. The three cockney sailors became three merchant mariners of low character who had made their way from San Francisco to a lonely roadhouse in Ohio. "The Toff" became the Professor, or "Prof," who had been to college and was therefore an object of some awe and admiration.

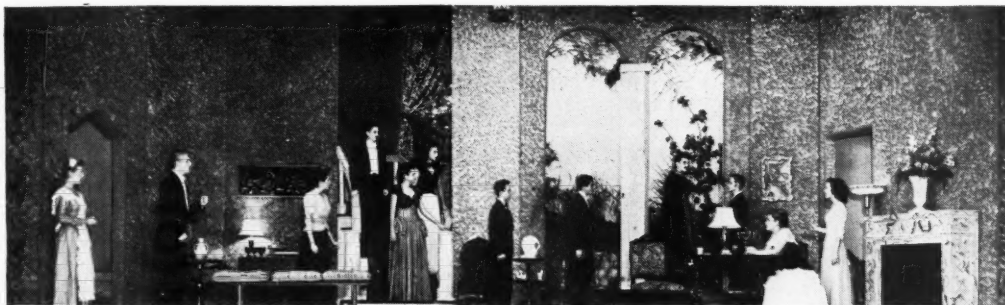
Ideal production facilities would have enabled a creation of mood through lighting and a setting calculated to provoke chills and horror right from the first curtain. Our resources were not ideal. A simple setting and the usual "all-on or all-off" system of illumination gave the actors no help whatever, but they and the author came through in fine style.

There are eight characters. Only four speak, the others being three vengeful Hindu priests and their god himself. Here is a chance for four boys who won't learn lines but who will enjoy the excitement of a good scuffle. There is good opportunity for four serious performers who would like to analyze their characterizations and build a fictional background for themselves. In our production "The Prof" and the other three members of the gang enjoyed discussion about their lives before the play started and they managed to create quite vividly contrasting characters.

The play is technically simple. The only difficult piece of business is the very important one of the door by which the gang gives the impression of having left the room untenanted while actually they are waiting in ambush. We let the boys work out the solution themselves. You may be equally successful.

When you read the play you will find the author's rather sketchy description of this about halfway through the dialogue, and to realize the desired effect you must modify the stage practice which calls for all doors to open offstage, hinged on the side away from the audience. This one must open on-stage. If you do that and demonstrate the position of the window in the back wall (not French windows, but either a casement or a single-sash about three feet from the ground) the deception of the move becomes obvious to the players. The priests outside are presumed to be some distance from the house, and on a slightly lower level than the floor of the stage. Perhaps the inn is on a slight rise in the land. They are further presumed to be posted offstage in three strategic positions; one off left (he watches, through the window, the door in the right wall), one center, looking directly through the window, and the other offstage right. It is this last one who is supposed to be fooled by the door business into believing that the room is unoccupied and who signals to his partners who then assemble in the center and make their subsequent plans.

After the Prof's line—"proverbially inquisitive"—sufficient time should be al-



Scene from *Death Takes a Holiday* as produced at the Oskaloosa, Iowa, High School (Thespian Troupe 228), under the direction of Martha Giltner Canfield.

lowed for all this maneuvering to be imagined. Let the cigarette business occupy just enough time, but not so much that the tension will break. From then on it is plain sailing, with some plain and fancy knife work. Perhaps your enthusiastic players will need to be reminded that after they have displayed their extremely lethal weapons ("knives are a different matter") the audience can see nothing of the actual murderous attacks and even the rubber bodkins which I hope they will use are not required to be seen. Although our Detroit boys were all good friends we "frisked" them every night as a justifiable precaution.

Another play on our program, which has two excellent parts for girls, was a veteran one-acter called *Two Crooks and a Lady*, by Eugene Pillot. This again involves jewelry and much underhanded goings-on. If you have a girl with a good voice, the ability to concentrate and some stage power, but afflicted with lethargy or a bad stage appearance, let her play Mrs. Simms-Vane. The old lady is such a complete paralytic that she can move neither head, hand, nor foot and sits through the entire play immobile in a chair. She outwits the crooks.

The directing approach varies for these two plays. The Dunsany piece is effective because of the atmosphere of horror created quite early. Your players do not need to raise their voices. Since the upper part of the stage, away from the audience, is always associated with mystery and suspense and so much of the latter part of the play depends upon the audience expecting further visits from the avengers, all four of the sailors would be working in the upstage areas. Also, by so doing,

they would be under the shelter of the wall at each side of the center window.

After Albert and Sniggers re-enter, after their attempt to run out, their worry has turned to terror. They will be speaking breathlessly. The "Prof" alone is calm and apparently untroubled, but this very indifference to danger makes the others more jumpy by contrast. The following scene should bring this out, and, as I have said, once the first priest has come on, been killed and the plans are made for the disposal of his brethren, the suspense has been created and nothing short of deliberate burlesquing of any characterization will destroy it. I must make one exception to this sweeping statement and that is to suggest that the "voice" at the final scene (the Idol speaking offstage) should be merely sepulchral and not in "outlandish accent." The radio has made us too inclined to regard all dialect as funny. I vote for a deep, low-pitched voice from far away in a corner of the offstage area.

Two Crooks and a Lady goes with a swing. You will need to invent some business for Lucille and Miller in the opening passages. Perhaps Miller can move around the room as if giving it the once-over as he talks to her. She will follow him, or appear to, with a sort of dog-like trust in his powers mixed with anxiety lest he be discovered.

In the Dunsany piece the too-clever "Prof" comes to grief in the end. In *Two*

Crooks and a Lady the winner is Mrs. Simms-Vane who never makes a false move; and her only moves, in view of her paralysis, are mental. The tempo of the piece must rise all the way to the entrance of the police officer, and we must feel a degree of confidence in the old lady all the time.

The position of her chair is important. She might well be seated either left or right of center, facing half-turned to the other side of the stage. The mirror must be so placed on the wall that whichever way you set the stage, it enables her to see the rest of the action behind her. Therefore it is important that the things she is supposed to see must be within the range of those two areas of vision—as she looks straight ahead or directly behind her.

This play affords a good opportunity to lead audience attention to the required position on the stage. When we are supposed to see something, an entrance by a window or a door, you can arrange to move one of the characters already on stage either past that point or toward it, so that the audience's eyes will follow and be ready to receive the new arrival.

Now go ahead and try a melodrama. Please try my recipe for selecting the right one. Don't be impatient to see "how it comes out." In the one-act melodrama the first five minutes are the most important. Satisfy yourself that the author has created the right mood, work to produce this (in *A Night at an Inn* by slow nervous anxiety in the dialogue, in *Two Crooks and a Lady* by plenty of movement and furtiveness) and the rest of the play will take care of itself.

Change of Address

Change of address should be promptly reported to us, as the post office does not forward second-class matter. The old address, as well as the new, should be reported.

Set for the production of *The Fighting Littles* at the Robbinsdale, Minn., High School (Thespian Troupe 352). Directed by Bess Sinnott.



The Colored Sketch and Painting the Setting

The Sixth in a Series of Articles on Designing Scenery for the Stage

By A. S. GILLETTE

Technical Director, State University of Iowa Theatre, Iowa City, Iowa

TO ANYONE who has followed these articles on scenic design to this point there is the possibility of a very logical question arising in his mind: "If, after I have made my thumbnail sketches, preliminary sketch, ground plans and elevations and it's possible for those in the shop to build the setting from the information I've already provided, then, why is it necessary for me to take additional time to make a final colored sketch?" My answer to such a question can be answered with but the one word, "Color." I think that we will all agree that the enjoyment of color and color harmony is entirely visual. You may talk about color until your listeners fall asleep or you may write about it until you no longer have the strength to hold your pen, but both mediums fail miserably when compared with the clarity and simplicity of color samples or a colored sketch.

Color samples or the colored sketch provide you with the only positive means of describing a given hue or a combination of hues without running the risk of misunderstanding. To depend upon either the written or spoken word for this purpose is to rely upon a terminology that is not universally accepted and in general all too loosely used. The result of such a procedure inevitably leads to confusion, misunderstanding, and wasted man hours.

There can be no mistaking the designer's intention if he has taken the precaution of coloring his final sketch. Let the director be able to place his finger on a part of the sketch and say, "Here's the color I want to see," or "Let's have the set just a little darker than this area of your sketch." The director, however, is not the only member of the production staff who wants and needs specific information on the matter of color. The costumer is just as vitally interested in it as he, perhaps more so, for she must select material and dress colors that will look well against the background color. The selection of the proper color mediums for the area lighting instruments is determined in part by the color of both the costumes and the setting. Advanced information pertaining to this problem can be had by the head of the light crew by simply studying the colored sketches of both the costumes and setting.

Although the designer may feel that he has all of the color combinations he would like to use in his mind, he will find that a colored sketch of the set will be a tremendous asset to him when he is ready to mix the paint for the actual painting of the scenery. It not only serves him as a

color guide but as a reference for the shading and blending of the colors on the wall areas. Beyond this it simplifies the problems of selecting the proper colors for draperies, wall hangings, pictures, and upholstery.

Many designers and theatre organizations like to keep a record of their productions and there is no better method of recording them than through the original designs. Even photographs of the production seem to lack the personal touch found in a thumb-marked, note-described and dog-eared sketch.

Transparent water color seems to be the preferred medium of most scene designers. There are several advantages of this medium not found in others: it is especially suitable for small scale work; the variety of effects obtainable through its use is practically unlimited and it may be combined with other mediums such as colored inks, opaque paint and even colored pencils. Water color is also a medium that is particularly well suited to rapid work and one that does not demand either an expensive or an elaborate outlay of equipment. Very satisfactory work may be done with a modest assortment of equipment consisting of two brushes (No. 5 and No. 7 red sable), a color slant or

mixing tray and about a dozen tubes of moist water color pigments. A tube of each of the following hues will prove adequate for anything but the most elaborate color schemes: Alizarin Crimson, Gamboge, Chrome Orange, Yellow Ochre, Burnt Sienna, Sepia, Ultramarine and Cerulean Blue, Viridian Green, Burnt Umber, Van Dyke Brown, and Black. Illustration board is a little more expensive than regular water color pads or sheets of water color paper but, it is better suited for this type of work because it is heavy enough to withstand the rough handling the sketch is bound to receive, and because it requires no special treatment in mounting before it can be used. Illustration board does not have the rough texture that characterizes most water color papers which makes the fine detail work required on some scene designs much easier to do.

STUDENTS new to this type of work invariably complicate the problem of rendering the colored sketch by using a scale that is much too small. The majority of scene design sketches are made on the 1/4" scale which is large enough to permit careful work on even the smallest detail and yet the scale is such that the sketch is not so large that it is awkward to handle. The application of the 1/4" scale to the perspective sketch may confuse some students who are untrained in the manner of reconstructing a perspective drawing from the ground plans and the elevations but this should not prevent them from keeping their design approximately to scale. This may be done by scaling off on the illustration board a rectangle that will represent the actual width and height of the proscenium arch. Now, if they'll take the precaution to scale in the height of a six-foot man standing in the same plane with the arch and draw the doors, windows and furniture of the setting so that they neither dwarf or magnify the figure of the man they may feel sure that what they've drawn is roughly to scale even if it may not be absolutely accurate as to perspective. Once the proscenium size has been laid out the form of the setting should be drawn in with pencil. Do this lightly with a hard or firm pencil so that corrections may be made easily. Excessive or heavy erasures should be avoided as this roughens the texture of the illustration board and which may result in a noticeable difference in the appearance of the water color over these areas when compared with the rest of the sketch.

Make sure that the design is completely drawn in pencil before starting to color. Check the placement of furniture and properties and be sure that the scale and form of every object is as you want it because any major corrections in these matters is very difficult to accomplish once the pigment has been applied.

It is not my intention to lead anyone into believing that water-color rendering can be learned in one easy lesson. It is a highly specialized skill and as a skill proficiency in it can be attained only by serious study of it as a subject and by many, many hours of practice with a brush. There are many good books written on the subject and practically any one of them will give helpful pointers to the tyro.

Plays

A CHOICE OF THE BEST from the BANNER Catalogue

MINSTREL SHOWS

A great entertainment at any time and for all types of groups. Select the newest comic songs, openings, closings, first-parts, after-pieces and comic bits from the new BANNER catalogue.

OPERETTAS

We can supply any operetta published. A big selection from the kindergarten to the adult.

MAY DAY and MEMORIAL DAY

Plays, recitations, exercise and musical numbers for these two special days will be found in the BANNER catalogue.

PLAYS and ENTERTAINMENTS

The BANNER catalogue contains the best selection available in Royalty and Non-royalty plays.

LATEST BROADWAY HITS

Are always available from BANNER if in published form.

Consult your BANNER catalogue for every entertainment need.

BANNER PLAY BUREAU, Inc.

449 Powell Street, San Francisco 2, Calif.

and

BANNER PLAYS

519 Main Street, Cincinnati 2, Ohio

Mention Dramatics Magazine

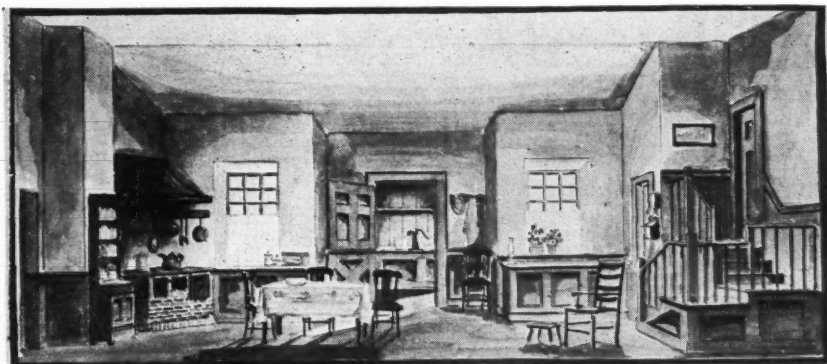
These pointers will be of no value to the student who just reads about them, the value lies in putting these suggestions into practice by getting out your equipment and actually trying them out.

There is one comforting thought for those who are discouraged with their earliest efforts at water coloring. Remember that you learn with each mistake that is made and if by no other method you soon learn, by the simple process of elimination, what pitfalls must be avoided. Even for those who are not especially well endowed in this line of endeavor there is hope of their achieving a standard of rendering that is both presentable and workable even if their sketches are not exactly exhibition pieces—but it will demand practice!

Perhaps a few of the more common mistakes can be avoided by having them pointed out in advance. Have two water containers, one for mixing your paints and the other for washing your brushes. One small vessel of water soon becomes heavily charged with paint which naturally discolours any new pigment mixed with it. Test samples of the colors you've mixed to be absolutely sure you have obtained the desired hue before you apply it to your sketch. Always mix a little more paint than you think will be needed to do a given job because it's very difficult to mix another quantity of paint and have it match the first. It is particularly annoying to run out of paint when you are covering a large area, for by the time you have mixed a second batch of paint the first has dried and, even if it happens to be an identical match, there will be an obvious junction between the two washes. Mix your wall tones a little lighter than you want and plan to achieve the necessary degree of brilliance and shading by applying one wash on top of the other. Be sure that the first wash is dry before the second is applied. Since these are transparent colors, it is not necessary to darken the second and third washes because the same wash will supplement the pigment already applied. In general it's a good policy to apply all of the lightest pigments first, leaving the more saturated hues for later application as these will readily cover the lighter tones. Do the walls of the setting first, then the floor and ceiling; the furniture and the properties are usually the last items painted. Most students look upon a paint brush as a convenient gadget for smearing color about between pencilled guide lines; they may feel justly proud when they discover that it is a tool admirably suited for drawing. Treat and handle a brush as you would a pencil and you'll be pleasantly surprised at the improvement of your work.

Preparing the Scenery for Painting

IN the educational theatre and in many community theatres, it is a common practice to reduce the expense and the building time by constructing settings from scenery already on hand by altering



Set for *Papa Is All* described by Mr. Gillette in this and in previously published articles of this series.

and repainting it. It is usually necessary to supplement the old scenery with one or two new flats to complete the architectural requirements of a new setting. This presents a motley array of flats—some are old, some are new, others are patched and no two of them are the same color. Such a variegated collection of surfaces are difficult to paint over with any assurance that the final coat of paint will not be disfigured by the underlying paints. This can be avoided if a few precautionary steps are taken in advance.

1. Have a trial set up of your scenery. Make sure that all parts of the setting have been constructed and are fitted with the proper hardware for joining and bracing.
2. Patch all holes in the canvas. A piece of canvas or muslin about twice the size of the hole is covered with canvas glue and placed over the hole on the back of the flat. Pull the edges of the tear together and smooth down. A very neat job may be done in this manner, if a board is held against the patch on the back while the torn edges are smoothed down.
3. Paint over water and oil stains with a thin solution of shellac and alcohol. This will prevent these stains from bleeding through your final paint job and discoloring it.

4. Tighten all loose canvas by painting the back of the flats with hot glue and water sizing. Add a little cheap pigment to the sizing and it will be easier to see where you have painted.

5. When altering a window or a door flat into a plain flat be sure to select canvas or muslin that will match the condition of the covering material already on the flat. The differences in texture between new covering material and old painted canvas is noticeable even under several coats of paint. If circumstances force you to patch an old flat with new canvas, then give the patch several coats of priming paint so that the difference in texture is not so noticeable.

6. Apply dutchmen (strips of canvas or muslin used to conceal the junction between two hinged flats) with a paste composed of $\frac{3}{4}$ cold water paste to $\frac{1}{4}$ hot glue. This mixture will not stain through the finished paint job as a dark streak.

7. Those flats covered with new canvas or muslin should be painted with sizing applied to the face of the flat and by one or two coats of priming to reduce texture differences.

8. If new material has been used for dutchmen they should be covered with two coats of priming. Allow the first coat to dry before applying the second.

(Additional suggestions on the painting of scenery will be included in the next issue.)



Rehearsal shot of scene from *A Date with Judy* at the Upper Arlington High School (Thespian Troupe 332), Columbus, Ohio. Directed by Frank Jakes, Jr.

Building an Amateur Audience

By MARION STUART

Director of Dramatics, Champaign High School, Champaign, Ill.

THE high school program of dramatics must have variety. Plays of different types should be presented. "But," comes the cry from the harrassed director, "my high school and community will not accept a play unless it is a mystery show!" The cry is changed by echoing. . . "or a farce," "or a comedy!" The particular type which is demanded usually depends upon a previous production that had been extremely successful in each community.

What standard was used to determine the success of this previous production? Was it a large financial profit for the Junior or Senior Class? Was it the complete relaxation into belly laughter for the audience? Was it the development of the pupils portraying the roles of the cast? Or, was it the comments of fond relatives? Perhaps it was not one, but a combination of answers that measured the success of the school production.

Such success, in the realm of high school productions, has the deadening influence of stifling the spirit of adventure in the school. Fear creeps into the director's thinking as a new but no less major factor in helping to determine the choice of the play. Directors will reason with themselves: "Dare I risk a serious play and the costs of its production when I know that a mystery show will fill my auditorium? Experience in this community has proved that it will not support any other type of production." And the director starts looking for another mystery play.

Before selecting any play the dramatic teacher needs to examine honestly the real purposes for which she is producing shows in the high school. If the purpose is to raise money solely for the class memorial or the class banquet, then the teacher in persuing the policy of tradition is unjustly commercializing her amateurs. The educational aims of the high school theatre have been lost in the desire to make money.

THE real purpose for producing plays in the high school should be the development of the young people who participate in them, either as the cast and staff or as the audience. The element of development or of growth is lost if just one type of show is the only kind which is produced.

A student will build his taste for drama as he is exposed to drama. He will continue to like one type of show just as long as it remains the only type of drama he knows. Musical education shows that a pupil will like swing music with its predominant rhythmic beat, yet the same pupil will learn to appreciate classical music, after he has been trained to appreciate

that type. By means of his education, it is possible for him to enjoy both types of music and feel that there is a place for each type. Likewise, seeing many shows of different types, a student will broaden his critical ability and deepen his appreciation for drama as a whole.

This is true in most high schools, it is not the specific type of show that is demanded, but the demand is for a good show—one which is filled with interest for the student. Basically, every play must be well written theatrically in order to be a good show. Elements of suspense, conflict, rich characterization, and climaxes must be present to make a play a good play for the high school audience. Attempting to find these elements explains the difficulty that directors experience when they are in the process of selecting the season's program.

Another factor of interest which is often overlooked in the high school play is the element of joy. This does not mean laughter, necessarily, but that element of pleasure or thrill which must be present if the play is to appeal to the high school audience. It is the same experience or emotion that is felt when an individual looks at a painting, or listens to a symphony, or stands on the rim of the Grand Canyon and gazes into its depth. It is a fleeting moment when the individual is carried beyond himself into the realms of beauty.

Such an emotion may be experienced by an audience when it is attending the theatre. It may be due to the story of the play. It may be because of the particular atmosphere which has been created by the play. Or it may be because of the evolution of a character personality that is brought to life for the duration of the play. Whatever it is, the cast is caught in the joy of its creation for the moment, and the audience revels in the joy of its creation. It is the moment of the real theatre. But such a moment will never be experienced when the appetite of the cast and the audience has dulled itself upon the monotony of its regular diet. For no other reason than this, there should be variety in the drama program for the high school.

This dramatic spark may be lost in the execution of a performance. Some high schools give their audiences little more than a cast which is letter perfect in the script of the play and call it a public performance. Other schools have been guilty of moving into the dress rehearsal and even performance without having memorized the speeches of the playwright.

Why spend money purchasing playbooks when inflated egos of a cast become more proficient than the playwright

in telling his story? Every play that has been carefully chosen contains speeches of true beauty in the script. Often the slightest rewording of these speeches will destroy their effectiveness. Certainly a paying audience has the right to demand more from a high school performance than mere memorization or ineffective wording!

AN audience that is treated with dignity and respect is likely to return. How much more important this factor becomes when the high school is the only producing group in the community which brings the living theatre to it. Excellent choice of plays, sincerity in interpretation, and efficiency in production will exercise an important influence in persuading audiences to return to the school theatre irrespective of the particular type of play showing.

In addition to reputation, the community needs to know about the present production. Publicity and advertising campaigns must be carefully planned and executed. Living in an age of high pressured salesmanship, the problem of selling the play to the school and the community must be met. Selling is understood usually as "persuading someone to buy some thing." Inasmuch as the play is concerned, dramatic salesmanship becomes a process of pointing out the value of the play. Advertising should be planned by showing how the prospective audience will benefit by attending the particular show. Once an individual is convinced that there is value in a production, and that he is individually going to benefit from it, generally speaking, he becomes a part of the paying audience.

Needless to say, the director, the cast, and the production staff must be enthusiastic about the play. Other members of the high school are inclined to catch the play's enthusiasm and build a desire to see the show. One disinterested member within the inner production circle is in a position to destroy the element of enthusiasm for the entire play. Loyalty or code of honor among fellow workers is learned by members of the cast and staff in their support of the play.

Instructional assembly programs are also important when the drama teacher is trying to prepare an audience for a difficult or new type play. Elements of production, theatrical backgrounds, analysis of plot construction will all help in reaching a better understanding of the show.

The drama director has a definite responsibility in bringing a variety of types before the high school audience. An elderly gentleman, a regular patron of dramatics in our community, was heard to say as he left our school auditorium after witnessing the fall production: "Personally, I never cared for that type of show, but my wife so thoroughly enjoyed it, that in spite of myself I found I liked it too!" By exercising ingenuity and using the principles of psychology you may overhear a similar remark in your community.



Scene from *On Borrowed Time*. The tree described by Miss Turner is seen at the left.

A Tree for Mr. Brink

By MARGUERITE TURNER

Research Secretary, Houston Park and Recreation Association, Inc., Houston, Texas

IF a tree can grow in Brooklyn, then a tree can grow anywhere—the left, center stage of the Houston Civic Theatre's Playhouse being no exception.

The script for this drama group's opening production, Paul Osborn's *On Borrowed Time*, called for an apple tree of sturdy proportions. An ambitious stage crew, armed with saw, hammer, nails, plaster bucket, paint pots and a few other odd supplies, set out to build in two weeks an apple tree to equal one of Mother Nature's masterpieces of forty years' growth.

Stage trees, as a rule, are merely decorative, but this particular tree had to play a leading role in the Osborn fantasy. To recall the play itself, an old man, whose pungent language is only matched in strength by his love for his small grandson, holds Death in abeyance for a time to protect the little boy from an avaricious aunt. By a magic wish, Death, in the person of Mr. Brink, is parked in an apple tree and can't get down until "Gramps" gives the word.

The "apple tree" therefore had to be sturdy and strong enough to withstand Mr. Brink's climbing activities. Winnie Mae Crawford, director of the Civic Theatre and drama supervisor of the Houston Parks and Recreation Department, with artists, Mark Storm, J. G. Crowell and Loren Vallee, concocted plans for the stage tree, and a host of helpers produced a life-sized and life-like tree with a good crop of apples. But granted a heart of solid wood, all the leaves that glistened from its branches could not be called true foliage.

The skeleton was made up of short pieces of 4x4", 2x4" and 1x4" pine lumber, strongly bolted together to form the interesting crotches, crooks and curves of the tree. This was firmly anchored to the floor and to the ceiling beams.

Then came the task of dressing the tree. Into its trunk and branches went some 400 pounds of moulding plaster. This was thoroughly mixed and tinted with scenic paint, which gave a deep finish, less likely to be marred by the tree "skinning" of the agile Mr. Brink than a surface paint job. The gnarled and knotty appearance of an aged apple tree was accomplished by mixing excelsior in the plaster and then wrapping it around the skeleton. The plastered excelsior also served as a substantial padding for the 15" tree trunk.

Smaller branches from real trees were plastered to the trunk. Making enough paper leaves to cover the tree gave the dozens of volunteer helpers a keener respect for the job which Mother Nature does with so much ease. The leaves had to be cut out and painted, then wired onto the tree with florist wire. Several leaves wired together formed a foliage unit.

Through trial and error methods it was found that the glossiest leaves resulted from the use of brown wrapping paper cut leaf-shape and painted on both sides with outside house paint. This was also the least expensive procedure. Different shades of green were used to give the appearance of light and shadows in the tree. Black was added to make darker leaves than the green and yellow-

green which predominated. Some of the brown paper leaves were left unpainted to represent a few dead leaves in the tree. The glossiest leaves were used to catch the spotlights, giving the effect of sunshine on the tree. A variegated effect, which also gave the appearance of light and shadow, was obtained by brushing light green, dark green and yellow green on the leaf. Some of the leaves were made of canvas duck, salvaged from old scenery, repainted green and cut into leaves. Strips of muslin were also salvaged from old scenery for this purpose.

Because of the time involved in cutting and painting leaves, a foliage border was used for some of the masking in back of the tree, faking it into the tree itself to give the natural thickness of the tree.

The gnarled and twisted graining of the trunk was further highlighted and shadowed by dark brown paint to accentuate the form and moss green paint put on to simulate tree moss. Artificial grass was borrowed from one of the local undertakers to give a suggestion of grass around the tree.

A variety of effects was achieved in the cyclorama behind the tree. The back wall was given a base coat of medium blue and this was very finely spattered all over with turquoise, ultramarine and blue. Different colored gelatine slides in beam projectors placed in the wings at the back of the stage and in striplights placed on the floor resulted in a most scintillating sky which could be changed easily as the play's action demanded.

One final touch of realism which should not be overlooked was the addition by means of florist wire of about a peck of highly polished apples.

Truly, no tree ever reached its fulfillment so quickly as this faithfully prepared prop for *On Borrowed Time*.

The Mouse!*

A One Act Play in Two Scenes

By FRANCES BOWYER

South High School, Lima, Ohio

Characters: Private Thorne, young American soldier; Captain Neville, middle-aged American officer; Mama Marie, middle-aged French woman; Annette, young French girl; Pierre, young French civilian; Herr Krundstadt, middle-aged German officer; Herr Roeder, young aide to Krundstadt; Extras at the Inn of the Mouse.

Scene I: Makeshift office in a little French town on the Belgian border. There is a desk down right with a chair behind it. Another chair stands down center in front of the desk. A door up left leads out.

Time: Near the close of the second World War.

(As the curtain rises, Captain Neville is seated at the desk, busy with some papers. The door opens. Private Thorne enters and stands at attention before Captain Neville.)

Thorne: Private Bruce Thorne reporting, sir.
Neville (Rising.): Private Thorne, I am Captain Neville. Sit down. We'll get right to the point. (Neville seats himself. Thorne sits in chair down center.) Thorne, you speak French, don't you, and German?

Thorne: Yes, sir. I had a four course—

Neville: I know. We have your record from headquarters. Thorne, we need a man to do a job. We need a man who can carry out orders and keep his mouth shut—and who isn't afraid to—(Shrugs meaningfully—)

Thorne: I understand, sir. What's the job?

Neville (Drawing out a sheaf of papers from his inside pocket and studying them carefully.): Let's see. Let's get acquainted via this, young fellow. Hmm—

Name: Bruce Everette Thorne

Age: Twenty-two

Birthplace: Mitchell, South Dakota

Qualifications: Proficient in German, French—

Hmm— (During this time he has been studying Thorne, who knows it and who takes it calmly.) Yes. (He lays down questionnaire and comes to the point.) Thorne, we need a man to go into a little Belgian village, contact a man—or woman—whom we don't know, and bring back a list of names. (He looks at Thorne and waits.)

Thorne: Yes, sir!

Neville (Squares his shoulders and drops his assurance.): There is something going on in these parts that we can't put our finger on—but we know it's there. Our plans to advance have been getting through to someone on the other side. We've got to find out how—and who. We think we've contacted some of the right men—their credentials seemed to be in order—but something is wrong. If we can get through to the leader in St. Rene—

Thorne: Yes, sir!

Neville (Shrugs uncomfortably.): I hate vagueness—and heroics—but, Thorne, I haven't a thing to go on but a hunch—and a few words whispered by a dying man—a man I knew—and trusted. I may be sending you out into certain death—without accomplishing anything—anything at all. I couldn't ask for volunteers—I needn't explain—but you are free to say no—and there will be absolutely no stigma—

Thorne: It's yes, sir. Colonel Griff is a friend of mine, sir. If he recommended me, it's an honor—

Neville: I had to go to Griff. He is the

one man I know I can trust. And I can trust the man he names for the job. Well, then, it's a deal?

Thorne: It's a deal. (Waits for the instructions he knows should be forthcoming.)

Neville (Settling back into his chair.): The Germans hold St. Rene. From now on that's your village. You're one of the natives there. We can get you registration papers and you'll have to take it from there. You'll spend your time at a little inn—the Inn of the Mouse. All the natives gather there—and maybe they talk. You find this fellow—you say a few, certain words to him—he gives you the names we want—you bring them back to me—if you are lucky. That's all I can tell you. I can't tell you whom to look for—nor where. But I can tell you one thing more, and this one thing may cause your instant capture—or death—if you use it carelessly—or at the wrong time.

Thorne: Yes, sir!

Neville: It's a little rhyme—a silly little nursery rhyme. One you'll remember from your nursery days. You say the first two lines—and hope that someone says them back to you. That man—or woman—will mean your success—or failure. (He smiles suddenly, stands, ending the interview. He holds out his hand. Thorne takes it. When Thorne releases it, he finds a slip of paper in his hand. He reads it, frowns, then slowly lights a match and burns the paper as the scene blacks out.)

CURTAIN

Scene II: Interior of a common inn. At the back is a counter over which is served food and wine. Down left is a rickety old piano. Tables and chairs are placed in the remaining space. Four candles burn on the counter. Candles burn on a few of the tables. A door up right leads outdoors. A door up center leads into Mama Marie's rooms. A door up left leads to the sleeping rooms above.

(As the scene opens Mama Marie is behind the counter. A villager in old working clothes and an old cap is strumming the piano. Other villagers are seated at the tables, eating, drinking, and talking dispiritedly. Annette moves among the tables, taking orders, serving. Thorne, dressed in old clothes and cap, appears in entrance up right, hesitates, looks rather cautiously around room, then with an effort to be nonchalant, goes to a table down stage center. The villagers glance at him, regard him briefly, then turn to their affairs. Mama Marie has been watching Thorne. Now she nods Annette to his table, giving her a significant stare.)

Annette (To Thorne): Bon soir, monsieur. What will it be for you?

Thorne: Some bread—a little cheese.

Annette (Wiping the table and watching Thorne): Oui. You—you are a stranger here, n'est-ce-pas?

Thorne (Slowly raising his head to return her stare): No, not a stranger—but it has been a long time.

Annette: —oui, monsieur.

(Thorne solutes in his seat. As she leaves he looks around the room. He sees Annette speak to the woman behind the counter who looks at him and shakes her head. Now Marie comes from behind the counter and approaches Thorne. She stands before him, waiting. He moves uncomfortably, then smiles faintly.)

Marie: You do not know me, eh? Ma fois! But everybody knows me—everybody of St. Rene. (She waits, regarding him suspiciously.)

Thorne (eagerly.): But yes! Many times have I heard of Mama Marie. Many times have I heard of her good bread and the good wine—

Marie (Sourly.): The bread and the wine are for those we know. There is very little, and it is for our friends, monsieur. You have not before been to The Mouse, n'est-ce-pas?

Thorne: I have been a long time away, Mama. I—I was a—worker— (He looks at her significantly.)—in Coblenz.

Marie (Quickly sympathetic.): Ah, I did not know. (Then suspiciously again as she looks at him sharply.) But you do not look like one of—those—

Thorne: No, Mama? Perhaps I have stood it better than some of the—others—

Marie (Scornfully.): There are those who get on well with the enemies of France!

(Her voice is loud. Others begin to look at Thorne. Just then a German officer and his aide appear at the door up right.)

Thorne (Taking a long chance.): Mama Marie! Listen! (His voice is husky and intense.): Hickory—dickory—dock—

Marie (Staring—then quickly recovering.): Seigneur Dieu! I could not know!

(She returns to the counter, disconcerted.)

The officer and his aide look arrogantly around, select a table down left, sit down, beckon to Annette. She serves them. They talk together, then the officer notices Thorne and stares at him. He nods to his aide who goes to the counter and talks to Marie. She answers him hurriedly and suddenly becomes very busy polishing glasses. He shrugs—wanders to the piano—listens idly to the strummer—then returns to the officer and sits opposite him.

Krundstadt (Looking up curtly.): Vell, Roeder?

Roeder (Settling himself with studied casualness.): It iss not—irregular, Herr Krrundstadt. Mama knows who he iss.

Krundstadt (Staring at Roeder.): Mama may know, Herr Roeder, but ve do not! (Suspiciously.) You haf suddenly become—shall ve say—luke warm—in your—investigation.

Roeder (Easily.): Nein! Nein! Herr Krrundstadt. Just—careful. He iss yet here—before our eyess. Vere ve can obserf him at our leisurre.

Krundstadt (Coldly.): You are wery certain of yourself, mein friend. It is perhaps—regrettable that I am by nature so—thorough.

Roeder: Regrettable only for the enemy, Herr Krrundstadt.

Krundstadt: Then may I suggest that you take your investigation to the enemy—at vonce!

Roeder (Rising.): Always—it iss you who gifs me mein oppordunity—Herr Krrundstadt! I go. (He saunters over to Thorne's table. Krundstadt watches him.)

Roeder: You are a stranger here, Herr — (He awaits the name.)

Thorne: Ah, but non, monsieur.

Roeder: I haf not seen you before.

Thorne: I have been—away.

Roeder (Taking the chair opposite Thorne): You haf? Away, eh? And vere haf you been—away?

Thorne: (Sullenly, not raising his eyes.): Coblenz.

Roeder (Mockingly.): Ah, yess. Coblenz. (He studies Thorne.): Vell, let us then talk of Coblenz. I know it so well. Vere did you—work—in Coblenz?

Thorne (Sullenly.): You know where. Where did we all—work—in Coblenz?

Roeder: Ah, You did not like it? That iss bad!

(Thorne is silent. Annette brings the bread and cheese and then returns to Marie who is watching anxiously.)

You do not wish to talk? That is regrettable. I know Coblenz so vell. I wish to speak of it! (Thorne eats, remains silent.)

If you are from Coblenz, mein friend, you haf papers. I wish to look at them. (He waits—then sharply.) You haf papers?

(Thorne pulls some folded, riddled sheets from his coat and hands them to Roeder who looks them over carefully, studies Thorne, then returns them to him.)

Tell me, mein friend, about the liddle square with the fountain. Does the vater still trickle

*The Mouse! may be produced by amateur drama groups upon payment of a royalty fee of five (\$5.00) dollars to Frances Bowyer, South High School, Lima, Ohio.

from the fish's mouth?

Thorne: I did not notice.

Roeder: But you must haf noticed! It iss right in front uff—

(There is a slight commotion at the door—a greeting to a newcomer. A villager has entered. As Roeder sees him, he looks at Thorne and smiles.)

Ah, here iss luck. Pierre hass just come in. He, too vas a vorker at Coblenz. Perhaps he can help you remember the little fountain of the fishes. Vait here, mein friend, I vill return. (He rises, goes to the counter, brings Pierre to Thorne's table. Thorne looks around in desperation.)

Roeder (Pushing Pierre to Thorne's table.): Pierre, here iss an old friend of yours. He too, has just come from Forchheim. But he does not remember the little fountain. You haf seen him in Coblenz, Pierre? (Thorne raises his head and looks at Pierre, who obviously beaten and afraid, seems about to deny Thorne, when Marie suddenly commences to scream. Annette, watching Marie, also begins to scream. The villagers get up from their tables. The place becomes an uproar. Krundstadt jumps up and tries to quiet the excited villagers.)

Krundstadt: Quiet! Quiet! I command you! Quiet! Svine! Quiet! (He strides to Marie and shakes her violently. Thorne continues sitting, trying to catch the meaning of all this. Roeder stands watching him curiously.)

Krundstadt (To Marie.): You! Stop this racket! Do you hear: I command you! Quiet! Vat is the meaning of this?

Marie: The mouse! The mouse! There is a mouse! (She starts to scream again. Pierre starts nervously. He and Thorne look at each other. Pierre's dejected countenance changes to one of hope. In the confusion Pierre, watching his chance, slips from the inn.)

Krundstadt: I command you to be quiet! A mouse! Vat are you? If you do not stop the screaming I vill close the inn! I tell you I vill send you to Berlin! Do you not hear? I vill close The Mouse!

Marie: (Suddenly quiet.): Close The Mouse! Mon Dieu, monsieur, you cannot! I—Mama Marie—without me who would bake the good clean bread and give you the good wine. Without Mama Marie, what would become of The Mouse? Marie, she is The Mouse!

The whole room suddenly brightens. Men are standing, their faces lighted. Thorne has been drawn to his feet by the sudden emotion. He watches Marie. Krundstadt releases Marie in disgust and distaste. He looks suspiciously around. He is bewildered and angry.)

Krundstadt (To Marie.): All right. You are The Mouse. (He swings on the others.) And you! Svine! All of you! You are all crazy—the whole lot of you—yah!—crazy French! Bah! (He straightens his uniform, squares his shoulders, looks around for Roeder who goes to his side, and they exit up right. The villagers, at a look from Marie, begin to leave singly and in pairs. The strummer finishes his tune, puts on his cap, and exits up right. Annette exits up center. Marie wipes the counter, putting things away. Thorne is finally alone. Marie looks carefully around, goes to the door and glances up and down the street, then comes to Thorne.)

Marie: Monsieur, all the time I am so careful. So very careful. But now, there is so little time. I cannot be so careful. You know a little rhyme—oui?

Thorne (Looking at her steadily): Oui. Hickory—dickory—dock—A mouse ran up the clock—

Marie: Mon frere! Mon cher ami! You haf come! You haf come from—

Thorne: Denain.

Marie: Ah, oui. (She smiles in remembrance of happier days.) Denain. (Suddenly business-like.) Tres bien! And now—

Thorne: And now I want the names. There is little time.

Marie: I know. Oui. I know. But I cannot risk it now—and here. Monsieur. Tonight—tonight an hour after the curfew has rung, I will meet you here. But, mon ami, I beg you

PITTSBURGH STAGE & EQUIPMENT STUDIOS

Stage Curtains, Track, Lighting
Scenery and Rigging

37TH & CHARLOTTE ST. PITTSBURGH 1, PA.

to be careful. You come—and I will be waiting. I will show you where are the names—and then I will go. But you must be very careful. They keep a watch.

Thorne: I know. But you? When I am not here tomorrow—what will that mean to you?

Marie: Ah, mon cher, they will question me, and I will scold and cry and they will call me a fool and go away. (She is suddenly weary) But, mon ami, tell them at Denain to hurry. It cannot last so long. They think of me. They think bad thoughts. Some day—

Thorne (Rising.): Marie, you are very brave.

Marie: Merci, monsieur. But there is one thing more. About the little rhyme. If anything should happen I could not come, it tells you where— (There are loud steps outside. Marie looks at Thorne, goes to the counter. He exits up left. Then the steps go on. Marie blows out all the candles but one on the counter. The light dims. The steps return. She goes behind the counter. The door up right is flung open. A flashlight pins Marie to the wall. Roeder stands in the door.)

Roeder: Mama Marie. How fortunate that you are here! You are alone? (He swings the light around the room and returns it to Marie. He glances quickly outside, listens.) I haf news for you. You are to come with me. Come!

(Marie walks past Roeder and out into the night. She is proud, defiant, as she passes him.)

SEND FOR OUR

1947

CATALOG

OF

HUNDREDS

OF

SUCCESSFUL PLAYS

FOR

SCHOOLS, CHURCHES,
and LITTLE THEATRES



THE NORTHWESTERN PRESS

2200 PARK AVENUE

MINNEAPOLIS 4, MINNESOTA

Say You Saw It in Dramatics Magazine

He bows after her, snaps off the light, goes out, and closes the door.)

(Footsteps are heard coming down stairs up left. Thorne steps out cautiously into the room, goes to counter, waits. There is silence, then a hoarse whisper as Thorne calls—)

Thorne: Marie—Marie—

Voice: (Frightened.) Monsieur? Monsieur? Thorne: Marie?

Voice: Non. It is Annette. (She enters up center and stands behind counter.) Oh, monsieur—Mama Marie—

Thorne: Quick. Where is Marie?

Annette: She is gone—with them. I saw her from the window in my room.

Thorne: With whom?

Annette: With Monsieur Roeder. I saw them go— Oh, monsieur, they will question her again. Many times they have done it before. Always she returns—but sometimes not for many days.

Thorne: Annette, the time is short. The names—did she tell you where—

Annette: Non, monsieur. There was not time. And I do not know where they are. There is a place where they are hidden—but never has she told me where.

Thorne (In desperation.): I can't fail now—not when I'm so near— Think—Annette—think! Where could they be?

Annette: I do not know, monsieur. I only know there was a little rhyme—

Thorne: Yes. The rhyme. She said it tells me where— Let's see— Hickory—dickory—dock—the mouse ran up—the clock—Annette! The clock!

Annette: But yes. There is the little one that Mama loves so much. Every day she polishes it and winds it. Never does she let anyone but herself go near it.

Thorne: Quick—where—

Annette: Back here—here on the wall—

Thorne (Goes behind counter.): Yes, in sight of all. Now how—where—there must be a place—where does it open?

Annette: Alas, I do not know.

Thorne: These little knobs—one—two—three— Hickory—dickory—dock. The clock struck one! One! The first knob? It moves! Annette! It pushes in!

(There is a sudden noise outside. The door is flung open wide, and Roeder, revolver drawn, steps into the room. Annette and Thorne whirl to face him.)

Roeder: So? Then this is it? (To Annette) You! (To Thorne) And you! You put your hands above your heads. And now out here, the both of you! Quick! (Roeder motions Thorne and Annette down right in front of counter. As they move, he steps up right to let them pass down stage in front of him and then goes behind the counter. Keeping his eyes on the door up right, he runs his hands over the clock.) Ah! (He yanks open the little door.) What have we here? A paper—yes—and names! That's good. (He stuffs the paper in his pocket.) I have done well, tonight! You—and then the names. Krundstadt will remember me. You know, I always told him that it was he who gave me my best opportunities. (Now he comes down left from behind the counter and stands center, to left of and behind Thorne and Annette. He speaks cautiously and tensely—watching the door up right.) Keep front, you fool! Go on ahead! And keep the girl with you! Keep going—whatever happens—keep going. Veer left—keep to the road that runs with the canal. You'll come to a stone bridge—wait for me there. (During this speech Thorne has relaxed his arms and slowly turned until he faces down stage, his head indicating Roeder. Roeder grins.) Keep front, old man. Get moving. It's all right, Thorne. The names are safer—this way. I have the uniform—and the gun. Come on Let's all get out of this. (He takes one last look around the room, sighs.) Hickory—dickory—dock—The mouse—ran— (Thorne squares his shoulder in relief and with Annette goes out into the night. Roeder follows. The stage is left empty with the candle on the counter burning as

the curtain falls.

Theatre on Broadway

By PAUL MYERS

264 Lexington Ave., New York City

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Request should be accompanied by a stamped, self-addressed envelope.

IT SEEMS almost unbelievable that another theatre season—that of 1946-1947—is about to enter its final phase. Those sections of the papers which are devoted to reports of the activity of the theatre and its personnel are already carrying news of summer theatre plans and even occasional items relating to ideas for '48 productions.

There has been about the current season more consistency than has been generally noted and now, as in the weeks of the early autumn, revivals of the theatre's past successes have outweighed the production of new plays. The unhealthiness of this situation has been noted by many of those responsible for the theatre's health and future. One expression of this recognition has been the organization of the Experimental Theatre, which has already brought forth two new scripts: *The Wanhope Building*, by John Finch, and *O'Daniel*, by Glendon Swarthout and John Savacool. While these productions have not been accorded completely favorable critical reception, everyone has agreed that they show merit and deserved production. The experience has been of inestimable value to the young dramatists and will, there is no doubt, contribute most beneficially to their development toward maturity in dramatic expression. Other plans are afoot and other signs indicate that, at the least, the theatre has become aware of its own deficiencies.

All My Sons

OF the few new scripts produced, Arthur Miller's *All My Sons* has aroused the most enthusiasm. Only one previous play of Mr. Miller's had been presented in New York and that for a most limited run in 1941—*The Man Who Had All the Luck*. His volume, *Focus*, however, was widely discussed. The present play shows certain talent and a knowledge of what writing for the stage implies. His characters emerge as full-bodied human beings, and their actions and emotions spring naturally from vital impulses. My criticism of the play centers around the contention that Mr. Miller's script is too full of situations. Each of the figures of the play is a focal point for a complete maze of problems (which is true of a great many of the people of our very complex contemporary society), but for dramatic purposes a selectivity must be utilized and some balancing done to ensure proper emphasis. Any audience—even the most discerning and appreciative—reaches a saturation point beyond which tragedy becomes comedy. This point is reached

just after the beginning of the second act of *All My Sons*, but Mr. Miller goes right along piling situation upon situation until one has the feeling that one is sitting through a week's run of radio serials which were designed to be heard at seven different sittings.

The plot—very briefly—tells of Joe Keller, his family and friends. Joe, shortly before the play introduces us to him, had been involved in a scandal. Some parts which his factory had been supplying for military airplane engines had proved defective, and had caused the deaths of several men. During the course of the trial, however, Joe had convinced the court of his innocence; though his partner had been found guilty and imprisoned. One of Joe's sons, Chris, had returned from the war; another had been killed. Chris senses his father's guilt and when it becomes confirmed feels that the onus is cast upon him. Joe's defense of "only saving the business for him" comes too close to the kind of thing pleaded by his former enemies. He sees in his own home all of the forces of greed, and hypocrisy, and hate that has plunged the world into the situation of being forced to fight the bloody battles in which he had participated and in which his brother had lost his life. This is the main thread of the plot, though Mr. Miller has endeavored to give a much broader picture than is indicated in this summary.

My criticism of the play is in no way directed against the production. Under the astute direction of Elia Kazan (who also produced the play in association with Harold Clurman and Walter Fried—thus marking the debut of another producing firm) all of the actors contribute sensitive, beautifully controlled performances. Ed Begley and Beth Merrill play Joe and Kate Keller; Arthur Kennedy plays Chris, their son; Lois Wheeler plays Ann Deever, who was to have married Chris's brother and who now loves Chris. The production was designed and lighted by Mordecai Gorelik. There is no doubt that Mr. Miller has a talent which can do great things for the theatre. Though the promise contained in *All My Sons* is great, it does not argue that the accomplishment is one in which there are faults of considerable magnitude.

Finian's Rainbow

Finian's Rainbow is as good a musical

In the Offing

John Gielgud in Oscar Wilde's *The Importance of Being Earnest*, with a company including Margaret Rutherford, Robert Fleming, and Donald Bain.

Walter Abel in William McCleery's *Parlor Story*.

Brigadoon, a new musical with a Scotch background, which is to re-light the Ziegfeld Theatre.

A revival by the American Repertory Theatre of the production of *Alice in Wonderland* done originally by Miss LeGallienne at the Civic Repertory Theatre. Bambi Lynn is to do the title role.

as has come our way in too long a time and one that will, I have no doubt, be around to charm us for a few seasons to come. When Finian McLonergan buried the crock of gold which he stole from an Irish leprechaun in Missitucky's Rainbow Valley, he little realized the forces he was setting at work. The crock, coming as it does from the "little people," has magic powers and can bring things about which mere mortals would deem impossible. All of these things happen in *Finian's Rainbow*, and as delightfully as one can imagine.

The book, which has far more substance than is generally found in such places, is by E. Y. Harburg and Fred Saidy, the lyrics are by Mr. Harburg, the music by Burton Lane. Albert Sharp as Finian, David Wayne as the leprechaun and—most particularly—Ella Logan as Sharon McLonergan exert as much charm as does the crock magic. Miss Logan singing "How Are Things in Glocca Morra" is a pleasure one can barely get enough of, and this is only one of the delights of a completely bewitching performance. Some people have voiced the complaint that the book borders too nearly on the puckish and have taken particular exception to the "Something Sort of Grandish" sung by the leprechaun. These moments, however, beautifully set off those many moments in which the writers have included a great deal more good social comment than most musical writers would dream of even attempting. Bretaigne Windust's direction, the choreography of Michael Kidd, the settings by Jo Mielziner are further factors which combine with the writers and the actors who have made *Finian's Rainbow* a musical I would like to see once a week from now until it completes its assured long run.

From England

DONALD WOLFIT recently concluded a three-week engagement during which he presented *King Lear*, *As You Like It*, *The Merchant of Venice*, and *Hamlet*, and Ben Johnson's *Volpone*. During the summer of 1936 I was privileged to see Mr. Wolfit enact several of the most important roles of Shakespearean repertory at the Memorial Theatre in Stratford-upon-Avon. His characterization of Hamlet is one of the greatest jobs of acting I have seen, his Orsino in *Twelfth Night*, his Petruchio in *The Taming of the Shrew* were all of high merit. Remembering their greatness, however, only increased my disappointment upon seeing him during his recent engagement at the Century Theatre.

It is to be feared that those responsible for importing Mr. Wolfit and his company were trying to reap the commercial success enjoyed by the company from London's Old Vic who played at the same theatre last spring, without providing the artistic attainments that were inherent in the Old Vic Company. It was very likely felt that any English company presenting



The Exiled Duke (Alexander Gauge) receives Orlando (Kempster Barnes) at his rustic court in the Forest of Arden. The melancholy Jaques (John Wynyard) and the foresters of the court look on.

the great classics of the theatre would meet with certain success, and almost nothing was done to determine the artistry of the productions.

At this writing, I have seen only the first two of the productions (*King Lear* and *As You Like It*), though there is little reason to believe that there is anything noteworthy in those productions I am still to see. It will be interesting to see *Volpone*, which has not been presented here in more than a score of years, and any production of *Hamlet* is worthy of one's attention. The acting is abysmally bad. Now and again, Mr. Wolfit comes through with something quite good and moving, and Alexander Gauge (who did the Duke in exile in the *As You Like It* and The Earl of Kent in *King Lear*) had at least the ability to speak his lines intelligibly. For the rest, it is almost impossible to begin to offer criticism. The women—including Rosalind Iden (the daughter of B. Iden Payne, who played Cordelia, Rosalind, Ophelia, Portia) were dismally dreadful. Shoddy costumes and sets completed the effect and seemed to show the company to be very like the hastily assembled, poorly rehearsed troupes which some of the late nineteenth and early twentieth century actors used to drag about the country. The fact, further, that several students of the plays and of the theatre were attending these productions makes one wonder if perhaps such theatrical presentations do not do more harm than good. How many are seeing *Hamlet* for the first time—or even attending the theatre for the first time—and will think that this is representative? Getting this introduction, will they want to come again?

Craig's Wife

With revivals still the order of the season, it was not too surprising to find George Kelly's Pulitzer Prize winning play, *Craig's Wife*, turning up. Long a favorite of the radio drama programs, and fairly recently re-appearing in film form, it was felt that here was a very likely candidate for bringing forward on the stage after about twenty years absence. Mr. Kelly has staged his own play, and nothing is done to indicate that the play is not a brand-new script. The characters are dressed in the avant-garde of 1947 fashion, and any phrases or references which might date

the play have been either deleted or remodeled.

Nothing, in fact, dates the production except the play itself. We have advanced so far in psychiatry and the treatment of the psychiatrically and neurotically ill (both in life and on the stage) that one feels a defect here. Nothing is done to explain how Mrs. Craig developed into the person she is. Why has she lavished all her attention upon the physical aspects of her home—putting that before her husband and her personal contacts? What is there in the relationship between Walter Craig and his wife that makes it so difficult for them to live amicably together? None of the background of these people is sketched in for us and it is sadly lacking.

It is interesting, nevertheless, to see this play done. Had it been staged as a play of the middle nineteen-twenties, it would have been still more interesting. It would have given fuller opportunity to estimate it as a play of a particularly colorful period of American life. As it is, one can only surmise the reasons for its effect and hazard a dim guess at the reactions it must have occasioned from its audiences. In the title role, Judith Evelyn, who is still most clearly remembered as the tortured Mrs. Manningham of *Angel Street*, is giving an excellent portrayal. Not having seen Chrystal Herne in the original production, I am completely unable to make comparisons. Miss Evelyn, however, seems most capable and technically brilliant. Philip Ober appears as the harassed husband, and the lesser roles are played by Viola Roache, Kathleen Comegys and Virginia Hammond.

The Story of Mary Suratt

JOHN PATRICK, the author of the aforementioned *Angel Street*, was represented on the local stage very briefly by *The Story of Mary Suratt*. The play seemed worthy of a better stroke of fortune than was accorded it. In three acts and six scenes, Mr. Patrick endeavored to prove the innocence of Mrs. Suratt, who

"DRESS THROUGH THE AGES"

A condensed, pictorial history of costume for quick reference, especially for little and community theatres, school and college dramatic societies and libraries.

Fourteen illustrated plates in folio form, of over four hundred figures, from the Egyptian era up to 1920. Hundreds already sold. Send \$2.00 postpaid.

Costumes to Rent for
Plays, Pageants and Operas

VAN HORN & SON

Established 1852

Theatrical Costumers
Authorities on Period Costumes
PHILADELPHIA 7, PA.

was hanged in Washington during the late summer of 1865, accused of complicity with John Wilkes Booth in a plot which led to the assassination of Abraham Lincoln. Later records seem to bear out Mr. Patrick's point, and the episode seems to be another of those in which the outraged emotions and sentiments of large numbers of people outweighs justice and reason.

The play opened in the living-room of Mrs. Suratt's Washington boarding house just before the fatal incident and carried the story through the protracted trial and eventual hanging of the lady. I cannot immediately diagnose the reason for the play's failure except that perhaps it lacked in suspense and, therefore, interest. Since all of the audience knew of the end of the story, perhaps the detailed scenes in the courtroom (which Mr. Patrick included because they were the scenes which proved his thesis) may have been dull and repetitious. I did not find them so, since I felt that they were well-handled by the author, but I do have a particular interest in this period of American history.

Dorothy Gish appeared as Mrs. Suratt, and Kent Smith as Reverdy Johnson, who defended her at her trial. James Monks played John Wilkes Booth, John Conway played John Suratt, Elizabeth Ross as his sister. Once again, the author attended to the staging; Samuel Leve designed the settings.

John Loves Mary

THERE is barely space enough to mention Norman Krasna's trifling, *John Loves Mary*, another comedy very much in the vein of the author's *Dear Ruth*. Here again, a romance is involved in the complication arising out of a seemingly inevitable exigency. In this instance, John Lawrence marries Lily Herbish, his best friend's English fiancée, so that she can enter the United States. It was the plan to divorce her immediately so that John can marry Mary McKinlay, but—though I am certain all of you can fill in the ramifications from there.

ALREADY "next season" is a phrase that one hears and sees with greater frequency, and summaries and evaluations are beginning to flutter in. New productions will continue to arrive during the next three months with regularity and any one of them may be the one for which all the prize-givers are waiting.

The Radio Program of the Month

By S. I. SCHARER, Radio Department
New York University, Washington Square, N. Y.

The purpose of this department is to direct attention to the outstanding radio programs on the air during the 1946-47 school year. Comments and suggestions from readers are welcomed by the Department Editor.

Invitation to Music

(Wednesday, 11:30 p. m. EST on CBS)

TO THOSE who plan the programs of a symphony orchestra, there are as many considerations of "box-office" as there are to planners of a Broadway musical. A program, for example, consisting of a Beethoven symphony (any one of the nine), a Brahms symphony (any one of the four) and Mendelssohn's Violin Concerto (with Jascha Heifetz as soloist)—such a program is guaranteed "box-office." Of that there can be no question. But beyond the scope of a standard classical repertory, there is a vast literature of exciting music which is rarely heard.

Four years ago, CBS decided that something should be done to bring excellent but unfamiliar music on a regular schedule to radio's enormous and widespread audience. The field of classical music was covered, it was felt, by such broadcasts as the New York Philharmonic Symphony and Philadelphia Orchestras, but there was no program which deliberately set itself the task of bringing the ever-increasing thousands of music lovers orchestral and choral works of unquestionable merit but of untried "box-office" appeal.

And so . . . in April of 1943, "Invitation to Music" gave its first concert, with violinist Joseph Szigetti as soloist. It was an important event in the history of music—and radio. On the basis of its avowed purpose, and of its brilliant execution of that purpose, "Invitation to Music" vividly demonstrated that radio had broadened its scope as a medium of culture. It was evidence that lovers of serious music could satisfy that love, not only in regards to classics but in regard to the modern, or experimental, or unfamiliar—by referring to their radio.

Of the great instrumental, vocal and choral music, from Bach to Stravinsky, only standard works are excluded from invitation to music programs. It is the composer's neglected but valuable contributions to music which "Invitation to Music" invites its listeners to hear.

Works of living composers are given an extra welcome on this program. As a matter of policy, however, merit is the measuring stick by which works are selected for performance. This applies to composers whose names have already been well established—Bach, Hindemith, Stravinsky, Prokofiev, Sibelius—as well as those with whom American listeners are less familiar—Rubbra, Miaskowsky, Ar-

thur Benjamin, Roussel, Gerald Finzi. Naturally, "Invitation to Music" is proud to present first performances but second or fifth performances are considered equally important if the music is worth hearing.

Conductors who specialize in the music of certain composers are frequently invited to appear on this outstanding musical show. Sir Thomas Beecham, for example, famous for his interpretation of Delius, chose to play the cycle, *Songs of Sunset*, a rare treat both for Delius fans and for those to whom Delius was formerly no more than a name. Whenever possible, composers are invited to conduct performances of their own works. Some of the most outstanding broadcasts have been presentations of music by such giants among living composers as Stravinsky, Villa Lobos, Darius Milhaud, and Paul Hindemith.

But with conductors as with performing artists, it is not always name or fame which is sought. "Invitation to Music" makes a point of encouraging young conductors who are just beginning to build their reputations.

These guiding principles have made "Invitation to Music" an exciting experience—exciting to Bernard Herrmann, the permanent conductor, whose enthusiasm drives him to indefatigable explorations for new musical feasts; exciting to James Fassett, the program's producer; exciting to Ben Hyams, its resourceful commentator, and to the musicians and soloists who take part. Most important of all, "Invitation to Music" is an exciting experience to its countless listeners—who look forward, week after week, to a half-hour of music they would probably not otherwise be able to hear.

BERNARD HERRMANN is ideally suited to his role of permanent conductor on "Invitation to Music." He has the vigor of youth, the discipline of a creative artist and an inquiring mind that has led him to explore the more obscure byways of music with undiminished zest.

OTHER OUTSTANDING MUSIC PROGRAMS

New York Philharmonic—
CBS, Sunday 3 to 4:30 p.m.
NBC Symphony—
NBC, Sunday 5 to 6:00 p.m.
Detroit Symphony—
ABC, Sunday 8 to 9:00 p.m.
Philadelphia Orchestra—
CBS, Saturday 5 to 6:00 p.m.
Metropolitan Opera—
ABC, Saturday 2 to 5:00 p.m.

Nothing delights him more than to uncover such rarities as an overture by a novelist or a suite by King Henry VIII.

Herrmann is one of the first American musicians to be identified almost wholly with radio. Now in his early thirties, he has been a member of the music staff of the Columbia Broadcasting System since 1934. Before that, he had studied at the Juilliard Graduate School, and had composed and arranged scores for a number of stage productions.

During his twelve years at CBS, he has constantly increased his stature as a composer and perfected his technique as a conductor. For the first series of the Columbia Workshop, Herrmann composed thirty-five notable scores, including those for *The Fall of the City*, *Gods of the Mountain*, *Dauber*, *Mr. Sycamore* and *The Tell-Tale Heart*. His powerful score for *On A Note of Triumph* perfectly complemented the Corwin script.

Herrmann's pre-eminence as a radio composer of scores to accompany and highlight dramatic action inevitably brought him to the attention of Hollywood's picture-makers. He was responsible for the scores which added immeasurably to the impact of *Citizen Kane* and *All That Money Can Buy* (based on Stephen Vincent Benet's *The Devil and Daniel Webster*). For the latter score Herrmann was awarded the film industry's coveted "Oscar." The citation read, "For the best scoring for a dramatic picture in 1941." He has won highly favorable comment for the scores he wrote for *Hangover Square*, *Jane Eyre*, and *Anna and the King of Siam*.

A high spot in Herrmann's composing career was the debut of his ambitious cantata for chorus and orchestra based on Melville's *Moby Dick*, which the New York Philharmonic Symphony Orchestra premiered in 1940. His symphony, violin concerto, several suites and other orchestral works have been performed by some of America's and England's foremost symphonic groups. At present he is working on an opera based on *Wuthering Heights*.

Herrmann is a staunch champion of his fellow composers of the present day. Witness the list who receive performances on "Invitation to Music": Stravinsky, Prokofiev, Hindemith, Walton, Delius, Vaughn Williams, Bartok, Barber, Charles Ives, Poulenc, and Chausson are a random few. Also very much aware of the charms of the classic era, Herrmann at various times in the past has contrived programs that might have been presented at the Old Drury Lane Theatre, at Louis XV's court or a musical evening at the Esterhazys. His omnivorous reading and prodigious information on literary matters have given CBS listeners the opportunity to hear many an unusual musical work. One of his surprises has been the favorite tunes of Samuel Pepys and another an overture by Samuel Butler.

Such erudition and versatility bespeak a possible pendantism that is entirely lacking in Herrmann. His informal conduct quickly makes him "Benny" to his associates. He looks not unlike an exuberant and somewhat mischievous small boy. The pungent wit with which he guides his performers in rehearsal is legendary. He owns an enormous collection of books, music, and records which he uses constantly.

His wife is Lucille Fletcher, well-known as the author of *Sorry, Wrong Number*, *My Client Curly*, and other outstanding

DRAMATICS MAGAZINE

radio scripts and short stories. The Herrmanns have worked together on occasional programs, but don't make a practice of it. Mrs. Herrmann, however, is doing the libretto for *Wuthering Heights*. They have two children: "Taffy" (Dorothy in her more formal moments), age six, and Wendy who is two.

JAMES FASSETT, producer of "Invitation to Music," is also responsible for such outstanding radio fare as the Philadelphia Orchestra, the New York Philharmonic Symphony Orchestra and the Eileen Farrell programs. Since 1942 he has been Director of the Music Division at CBS.

Born in Massachusetts, Fassett, during his growing years, passed at least two days of every week absorbing symphony music at concerts of the Boston Symphony Orchestra. On Friday afternoons he would take his place in the "rush-seat" queue (a second-balcony seat for fifty cents, and only two and a half hours to wait for the doors to open), and on Saturday evenings he would hear the same concert from the lofty security of a "reserved" seat. In this way, over a period of years, he became thoroughly grounded in symphonic literature, including the best of standard and modern repertoire.

Fassett received his B.A. degree from Dartmouth in 1929, and his M.A. from Harvard in 1930. He remained at Harvard for additional study until 1933. His professional debut in the world of music was as music critic on the Boston *Herald* under the tutelage of the renowned Philip Hale, and, for two years, on the Boston *Evening Transcript* as assistant to Henry T. Parker, the famous "H. T. P." During this period, Fassett spent two summers abroad, rounding out his musical education with reference to the literature of England, France and Germany.

His radio career began in Boston, where he spent a year as producer-announcer on music programs at a local station. Fassett came to CBS in January, 1936, primarily as assistant director of the N. Y. Philharmonic-Symphony broadcasts. His activities quickly expanded, and he found himself producing, directing, and announcing most of the "serious" music programs on CBS.

In 1938, he was named Assistant Director of the Music Division at CBS, and in 1942 he became Director.

BEN HYAMS, who so commendably does the program annotating for "Invitation to Music," was born forty-years ago in tree-grown Brooklyn. He was attracted naturally to music in his childhood, but became, under the pressure of circumstances, one of that select group of people who teach themselves. The only formal musical training he had was a year of theory and harmony with A. Madeley Richardson.

Hyam's early ambition for a career in music was frustrated by his family's decision to make him a business man. Breaking away by escaping to sea, he worked his way around the world in a



James Fassett
Producer



Ben Hyams
Program Annotator



Bernard Herrmann
Permanent Conductor

INVITATION TO MUSIC

variety of pursuits—playing piano aboard ship and in the sideshow of a travelling circus, and finally as a deck-scrubbing ordinary seaman.

Returning to New York, he entered newspaper work, and served for a number of years as music critic and in various editorial capacities.

Hyams joined CBS in 1934, and he is now in charge of music in the program writing division. Besides being annotator for "Invitation to Music," he writes the program notes for New York Philharmonic Symphony broadcasts and for other major radio concerts.

LISTENERS to this unusual musical program have been privileged to hear many world premieres—Bernard Wagenaar's *Concerto for Violin and Orchestra* with Robert Gross as violinist, and the composer on the podium; Lukas Foss' *Concerto No. 1 for Piano and Orchestra* with George Sandor at the piano; Richard Arnell's *Symphony No. 1*, and his cantata, *The War God*, performance with Evelyn Pasen singing the mezzo-soprano role and with the Columbia Chorale; and Herrmann's own *Welles Raises Kane*, are but a few.

There have also been a large number of first radio performances and first performances in the United States. Among these were: *New York Skyline*, *Discovery of Brazil*, *Concerto for Cello and Orchestra* and *Amazonas* with the composer Villa-Lobos conducting; Aram Khatchatourian's *Concerto for Violin and Orchestra*; Constant Lambert's orchestral suite *Horoscope*; Prokofiev's *War and Peace*; Shostakovich's *Second Piano Sonata*; Edmund Rubbra's *Symphony No. 3*; Igor Stravinsky's *Dances Concertantes*; and Vaughn Williams' *Concerto for Oboe and Orchestra*.

In addition to those already mentioned the following conductors have led the CBS Symphony Orchestra on the program: Daniel Saidenberg, Antal Dorati, Nicolai Berezonwsky, Stanley Chapple, Victor Bay, Howard Barlow, Paul Hindemith, Darius Milhaud, and Hugh Ross.

Included among the performing artists have been: violinists Robert Gross, Joan Field, Oscar Shumsky, and Joseph Fuchs; cellists Gregor Patigorsky, Bernard Greenhouse, Joseph Schuster, Raya Garbousova; pianists Vera Brodsky, Wolfgang Rose, Jesus Maria Sanroma, E. Robert Schmitz, Lady Beecham (Sir Thomas Beecham conducted), Jakob Gimpel and Claudio Arrau; Wanda Landowska has played the harpsichord, William Primrose and Emanuel Vardi the viola, and E. Power Biggs the organ.

To round out the picture it is necessary to mention singers who have appeared as soloists. Among those were: Eileen Farrell, Martial Singher, Mona Paulee, Alexander Kipnis, Elizabeth Schumann, William Hain, Carol Brice, Jennie Tourel, the Schola Cantorum, The Harvard Glee Club, and The Radcliffe Choral Society.

The Columbia Broadcasting System's "Invitation to Music" is a remarkable and stimulating half hour of excellent music. Take advantage of it!

You'll DOUBLE UP with LAUGHTER at "DOUBLE DATE"

A Three Act Comedy
by
KURTZ GORDON

Stella Young, aspiring to be chosen Carnival Queen at Tenneck College, accepts the first bid that comes her way. Then Duncan, the gridiron hero, gives her his bid and preferring Duncan, double dates Leo, her first bid. To save her face, Stella brings along Jean, a simple unpretentious college girl who seems the most unlikely competition and tries to pawn her off on Leo. Barbara and Mimi, two wealthy college girls, see through Stella's little game and promptly take Jean under their wing, and with the magic of a beauty specialist, they turn out a Modern Cinderella who not only is chosen the Carnival Queen but gets her Prince, too—a real one! . . . Especially recommended for High Schools and Junior Colleges.

7 Men, 7 Women—Simple Interior
Books 50 cents—Royalty \$10.00

BAKER'S PLAYS

178 Tremont St., Boston 11, Mass.
or
448 So. Hill St., Los Angeles 13, Calif.

Mention Dramatics Magazine

THE FILM OF THE MONTH

By HAROLD TURNEY, Chairman,
Department of Drama, Los Angeles City College,
Los Angeles, California

This department is designed to direct attention to the outstanding motion pictures of the 1946-47 season. Suggestions for future discussions are welcomed by the Department Editor.

Stairway to Heaven

DURING the past year-and-a-half much has been spoken in London, New York, and Hollywood about the cordial relations which should prevail between the American and British film industries, and many have been the statements expended upon the prospect of a "free" international exchange of films. Numerous British functionaries have circulated our key cities, proffering the friendliest persuasions as to the advantages of an accord.

There is no question an unrestricted "give and take" of films between the two English-speaking countries is most desirable, both from the point of cultural contacts and of the sheer satisfaction it could bring. But a lot more than idealism or wishful thinking influence the movies. Millions upon millions of dollars in international business is critically involved. Only the most naive would believe that nothing but national pride motivates British ambitions and the international circulation of films.

Space does not permit a detailed account of the serious financial problems and the mechanics of distribution involved. Suffice it to say that rival interests are jockeying for sales advantages and that the pretty phrase "cordial relations" means a suitable balancing of film trade and its financial revenue. But we do want to make the observation that the public has a voice in what sort of films are shown to it. And that voice should be clearly exercised.

For instance, we in this country can make it fairly plain how much we are interested in British pictures by the way we patronize them, even though they are not always played up to the best advantage in some American theaters. We can indicate to our neighborhood exhibitors whether we want to see more of them, whether we find a refreshing variety in the nature of their stories and their stars. The pictures from England this year have given us fair opportunity to judge.

TAKE *Stairway to Heaven* and *Brief Encounter*, two decidedly contrasting films in dramatic content and expression—the first a psychological-romantic-fantasy and the second an intimate drama on a modest personal theme. Both of them have been accorded an enthusiastic response over here, and the general observation of the audience has been that they are "different" from anything that Hollywood does. Yet neither of these films is being given what an impartial observer would say is the fullest and most deserv-

ing booking that the American screen can provide. There may be business shrewdness in their limited exhibition; that's a question of business strategy. But certainly there now can be no question that they will draw—and they should be given opportunity to do so.

Henry V was another remarkably satisfying British film which received only modest exploitation in comparison to the pleasure it gave to those audiences fortunate enough to see it. And *Caesar and Cleopatra*, while it has some obvious faults and may not be thoroughly satisfying, still deserves to be advantageously booked. The same is true of *Vacation from Marriage* and *James Mason's Odd Man Out*. The American movie-going public has a right to see pictures of this sort—literate and beautifully acted. They give us a point from which to judge. Such specialized British pictures as *Johnny Freckman* and *The Raider*, too, open up vistas of live cinema that we might wish to be further explored.

At the same time, there have been British pictures of a more familiar and conventional sort, which might—except for their actors and atmosphere—have been made in Hollywood. These, too, should have extensive judgment from the American audience, if for no other reason than to manifest that we can take them or leave them alone. Such pictures as *They Were Sisters*, *Dead of Night*, *Frenzy*, *A Yank in London*, *Madonna of the Seven Seas*, and *Notorious Gentleman*.

ORIGINALLY titled and released in Great Britain as *A Matter of Life and Death*, *Stairway to Heaven* is a film of delicate charm, adult humor and visual virtuosity. It is a deliciously sophisticated frolic in the realm of imagination; a contemplation of a man's off experiences in two worlds, one the world of the living and the other, the world of his fantasies—which, in this particular instance, happens to be the great beyond. And the fact that the foreword to the film advises, "any resemblance to any other worlds, known or unknown, is purely coincidental," is a cue to the nature and the mood of the picture.

Briefly, *Stairway to Heaven* tells the story of Squadron Leader Peter Carter who should have been killed when he leaped from a burning bomber without a parachute over the Channel on May 2, 1945. And that is the natural assumption which revolves in the back of his injured mind. But, still alive after a freakish salvation and in love with a thoroughly mortal American Wac, he resists the hallucinary "messenger" who keeps summoning him to the beyond. Indeed, he resists so strongly—in his disordered mind—that he conceives an illusory "trial" in heaven in which his appeal to remain

on earth is heard before a highly heterogeneous tribunal. And through this court (and by a brain operation), he is spared.

This paragraph gives a slight indication of the substance and flavor of *Stairway to Heaven* which was written, directed and produced by a duo of men known as The Archers—Michael Powell and Emeric Pressburger who have similarly collaborated on ten productions, including *One of Our Aircraft is Missing*, *The Invaders*, *A Canterbury Tale*, and *Colonel Blimp*. In *Stairway to Heaven* the agility of these producers is given range through the picture in countless delightful ways: in the use, for example, of Technicolor to photograph the earthly scenes and sepia in which to vision the hygienic regions of the beyond (so that the heavenly "messenger," descending, is prompted to remark, "Ah, how one is starved for Technicolor up there!").

As other instances, in the literate wit of the heavenly "trial" in which the right of an English flier to marry an American girl is discussed, with all the subtle ruminations of a cultivated English mind that it connotes, and the fine cinematic inventiveness and visual "touches" that sparkle throughout, notably in the exciting production designs by Alfred Junge.

POWELL and Pressburger have cast *Stairway to Heaven* with truly remarkable players. David Niven, who started work in the picture one month after his demobilization from the British Army in which he had served six years and in which he had attained the rank of lieutenant colonel, is sensitive and real as the flyer. Long familiar to American audiences, Niven has enjoyed a brilliant screen career in this country. His impressive list of successes include *Bachelor Mother*, *The Real Glory*, *Dawn Patrol*, and *Wuthering Heights*. Now in Hollywood, he was recently co-starred with Ginger Rogers in *The Magnificent Doll* and will next be seen in *The Bishop's Wife* with Teresa Wright.

When the English producers selected Kim Hunter from among the most promising of Hollywood's young actresses for the role of the American girl, a precedent was established. For the first time, British film-makers reached across the ocean to discover new dramatic talent, instead of the other way around. In this, her first starring role, Kim Hunter justifies every prediction made by critics after her so-well-remembered performances in *Tender Comrade* and *You Came Along* on the screen, and *Yes, My Darling Daughter*, *The Philadelphia Story*, *Arsenic and Old Lace*, and *Old Acquaintance* on the stage.

In one of the most forceful characterizations of his career, Raymond Massey again displays the rare genius he exhibited in the films, *Reap the Wild Wind* and *Woman in the Window*, and on Broadway in *Idiot's Delight* and *Abe Lincoln in Illinois*.

In addition to these stars, two truly British players give magnificent performances—Roger Livesay as Niven's physician (and later advocate in the beyond), and Marius Goring as Conductor 71.



Scene from *Stairway to Heaven*

TWO of the most spectacular sets ever filmed in England are the stairway itself, a gigantic escalator imaginatively reaching from heaven to earth, and the huge amphitheatre where David Niven pleads his case before a special tribunal in heaven. The oversized escalator, believed to be the most expensive mechanical film prop ever built, weighed eighty-five tons and had two-hundred-sixty-six

twenty-foot steps. Christening it "Operation Ethel," a crew of engineers worked three months to construct the giant movable staircase.

Production-designer Alfred Junge visualized the "other world" sets through the eyes of a man who was both poet and flier—the character essayed by Niven. Added to the massive escalator and the great amphitheatre, Junge designed a vast

records department, check-and-issue room for wings, and great statues of such immortals as Socrates, Lincoln, and Beethoven. Designs involved the making of forty-six sketches, twenty-four detailed plans by architects and draughtsmen, and several large-scale models.

The camera obscura appears on the screen for the first time in scenes in Roger Livesay's hobby tower. A clever arrangement of mirrors and prisms, the camera obscura reflects in one glance a panoramic view of the countryside surrounding the tower.

The section of Devon beach near Denham Studios, where *Stairway to Heaven* was filmed, was found to be heavily mined. Two of the mines blew up only a short way from the spot when Niven was awaiting a cue to start a scene, and four more exploded nearby after the company had finished work for the day.

R. A. F. aces who survived the war had the unique experience of playing the roles of "dead" flyers in the film. They appear in scenes of the airmen's section of the other world check room. Notices were posted in R. A. F. clubs in London asking any airmen on leave or demobilized to go to the studio for a few days work.

Twenty-five American Wacs from a U. S. Army Transport Base near Denham appear in the picture gallery scene of the English country house in which they are stationed and in the "trial" scenes. The girls turned their film earnings over to the Red Cross.

Recently Released Plays

Joan of Lorraine
The Barretts of Wimpole Street
Ramshackle Inn
I Remember Mama
Brighten The Corner

JOAN OF LORRAINE, THE BARRETTS OF WIMPOLE STREET are available in wide territory and so are RAMSHACKLE INN and BRIGHTEN THE CORNER. I REMEMBER MAMA, somewhat more restricted.

We have copies of paper-bound editions of all these plays at 85c each.

Send for our basic catalogue and supplementary play lists.

DRAMATISTS PLAY SERVICE, INC.

6 EAST 39th STREET

NEW YORK 16, NEW YORK

Say You Saw It in *Dramatics Magazine*

The Play of the Month

Edited by EARL W. BLANK

Director of Dramatics, Berea College, Berea, Kentucky

This department is designed to assist directors, teachers and students choose, cast and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed by the Department Editor.

Blithe Spirit, a comedy in three acts, by Noel Coward, 2 m., 5 w. Royalty: \$50.00. Samuel French, 25 West 45th Street, New York City.

Suitability

BLITHE SPIRIT adapts itself nicely to amateur production. Its amusing situations and brilliant repartee make it one of the more desirable farces for the modern audience. With a maximum of study, young actors will find little difficulty in portraying these interesting characters.

Plot

Charles Condomine, a novelist about to write a book involving a homicidal medium, invites Madam Arcati, the local spiritualist, to his home to give a seance. To round out the party Dr. and Mrs. Bradman are also invited to watch the fun.

As much a surprise to herself as to the others, Madam Arcati invokes the spirit of Charles Condomine's first wife, Elvira, dead seven years and quite as restless on her astral sphere as she had been in life. This spirit in the house brings about the oddest of triangles—a man, his second wife, and the spirit of his first wife, returned to vex him. To complicate matters, Charles is the only one who can actually see or hear the spirit, but both Madam Arcati and Ruth, Charles' second wife, have reason to believe that she is present. Vases mysteriously cross the room, stools fly through the air and doors and windows open and shut without anyone being near them.

Ruth is convinced that Elvira returned only because she wanted to take Charles back with her to her astral sphere. The convictions are proved to be valid when, falling into a trap set for Charles, Ruth finds herself quite dead, the victim of an automobile accident. To get revenge, Ruth returns from the great beyond to vex the spirit of Elvira.

To add to the already impossible situation Madam Arcati, in an attempt to rid Charles of Elvira, invokes the spirit of Ruth in a form both visible and audible to Charles. Finally, after hours of trances and seances, Madam Arcati manages to dematerialize both wives but, to the disappointment of the spiritual bigamist, they are gone in body only, for the two of them have remained in an unseen form to continue to vex him. In desperation, he leaves the house to the two very blithe spirits to tear up as much as they like.

Casting

The parts of Charles, Ruth, Elvira, and Madam Arcati present the major casting problems. Charles should possess a deep, resonant voice and a certain amount of innate sophistication, because the part demands a flippant, yet smooth interpretation. Ruth should be played by a woman with poise and beauty, for the second wife of the novelist is an interesting, well groomed woman of the world. Elvira should be a blond with a pleasing yet elusive personality. Someone who is a good dancer would be a definite asset to the characterization. Madam Arcati, the bicycle-riding medium, requires a person who is completely relaxed and

uninhibited on the stage, for the part calls for complete abandon and gusto.

Edith, the confused maid, is a wonderful deadpan character who gives the play unity and flavor. Dr. and Mrs. Bradman are middle aged characters typical of the upper middle class of England—rather stuffy, yet interesting and alert.

Directing

The mood of the play is light and sophisticated. From the opening scene through the last curtain the play is a brittle, fast paced farce. Never for a moment can the tempo lag or the audience will lose interest and become bored. The seance scenes in Act I, Scene 2 and in Act III, Scene 1, must move rapidly and smoothly. The spirit's entrance should be swift and well timed.

The speedy dialog essential to the tempo should be so well rehearsed that the audience isn't conscious of the haste. A modified stage speech was used by all the characters except Madam Arcati who used a very broad British accent, and Edith, who slipped into cockney.

The play is inclined to be talky and long. For production by the Berea Players, it was found expedient to cut several scenes. Scenes cut included Scene 2, Act II, and parts of Scenes 1 and 2 of Act III. The total pages cut amounted to eighteen, thus cutting the playing time to two hours and four minutes from curtain to curtain.

Stage Problems

The set for this play is a rather difficult one to achieve. The sitting room of an English Manor house calls for a lived-in mood. To achieve this atmosphere, the technical director of the Players used pink walls with dark brown paneling outlined in ivory. The drapes and sofa were dark green, the over-stuffed chair was covered with a flowered pink, trimmed with green. Bright pictures were hung around the walls and light green vases, filled with fresh white and pink flowers, were placed around the set.

The French doors on left stage were constructed so that they would open and close

when the spirits made their imaginary entrances and exists. This was accomplished by fastening a wire to the top of each door so that a stage hand off stage could open them on cue. The two pictures on left stage were hung on pegs that could be pulled out from backstage to let the pictures fall during the last scene. The drapes over the French doors were also on pegs for the same purpose. A large fan was used to blow the curtains onto the set during the entrances of the spirits.

The piano on upstage left was set on a raised platform in the alcove. This afforded extra playing space without the actors having to worry about being covered by the downstage furniture. A wire was attached to the lamp on the piano so it could be knocked to the floor during the final scene.

The bookcase on upstage right was also used during the last scene when the spirits wreck the house. Wires were stretched across the opening behind the books so that they could be pulled, dumping the books out onto the floor. The vase and clock on the mantelpiece were placed so that a peg could be pushed through from back stage to knock them off the mantle. A cup and saucer were set in a wire ring so they could crash on the hearth. The cover of the victrola was banged shut during the final scene by a peg from back stage. Bushes, with strings attached, were placed on stage before the last scene so they could mysteriously disappear through the French doors during the confusion of the final scene.

A secret panel was constructed immediately upstage from the mantle so that the exit of the spirits could appear to be through the wall. Since the lighting of the scene was dim, it was possible for the two ghosts to disappear through the panel without the audience realizing where they had gone. This was one of the high points of the Players' production.

Most of the furniture was constructed in the dramatics' carpenter shop for use in the play. The overstuffed chair on left stage was an old leather chair that was padded and covered with an inexpensive cotton material. Two old dining-room chairs were covered in bleached burlap and a petipoint design was painted on the backs by a member of the play production class. The sofa was restuffed to give it a more finished look and covered with cotton material dyed green. A portable electric record player was placed on top of a record case on left stage. The paneling for the set was done with corrugated paper painted with a brown paint. Corrugated paper was also used as a baseboard and as a trim along the ceiling piece.

Rehearsal Schedule

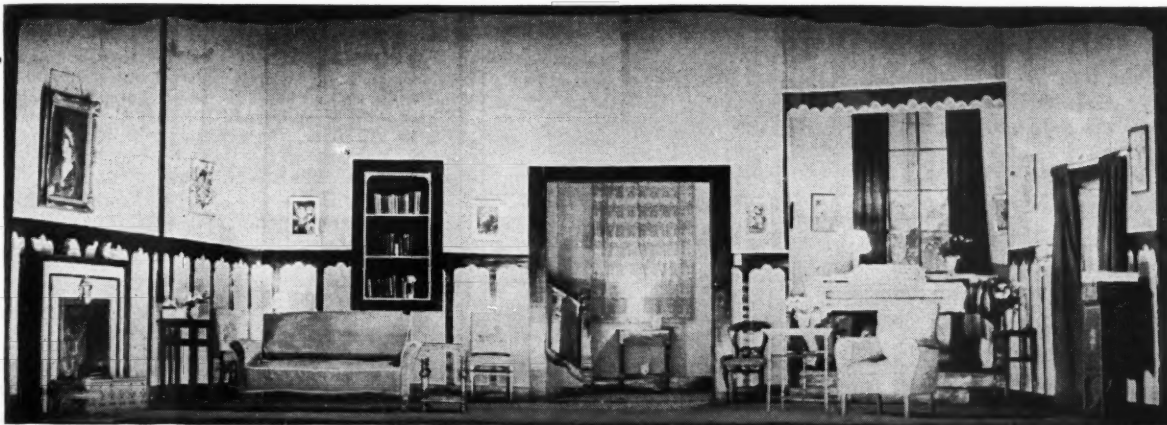
The rehearsal schedule for the Players' production of *Blithe Spirit* consisted of three hours of rehearsing on Monday nights, a one hour rehearsal on Thursday nights, and eight hours of rehearsing on Saturdays. This schedule was maintained for seven weeks. The final, or seventh week, consisted of three complete dress rehearsals and three performances for the public.

Lighting

The lighting of *Blithe Spirit* is comparatively simple. In the seance scenes a red spot was focused on the playing area just in front of the sofa on right stage. The light from the fireplace was not sufficient due to the weird shadows it threw on the ceiling piece. A green five-hundred watt spot was set on the French doors on left stage to catch the first entrance of Elvira. When the doors opened, the stage lights momentarily blacked out, leaving the green spot on the entering ghost. Other than the three lamps on the stage and the off-stage illumination be-

Linley Stafford

MR. STAFFORD, after directing army shows, returned to Berea College to continue with his work in dramatics. While here, he found time to take a second course in play production, edit the Berea Players' *Tabernacle News*, write a theatrical column for the campus paper, *The Wallpaper*, do publicity for the Players, direct a short version of *A Midsummer Night's Dream*, act the long part of Charles Condomine in *Blithe Spirit*, and get initiated into the chapter of Alpha Psi Omega, national collegiate dramatic fraternity. At present, Mr. Stafford is trying his luck in the theatre in New York City.



Stage set for the production of *Blithe Spirit* as given at Berea College under the direction of Earl W. Blank.

hind the windows, no other special effects were required.

Costuming

The major costuming problems to be faced are those of Elvira and Ruth, the two spirits. The costumer for the Players' production dressed the two spirits alike in off-shoulder gowns made of gray tobacco cloth with a veil of the same material draped over the head and shoulders. The only difference between the two costumes was that opposite shoulders were uncovered.

Madam Arcati was dressed in an ill-fitting gown, bedecked with strands of beads, large earrings, and many ornaments in her hair. Her business suit in Act II,

Scene 2, was again ill-fitting and the costume jewelry was retained.

The other costumes in the play are simple to acquire. The men in Act I wore tuxedos and business and sport clothes throughout the remainder of the play. The women's costumes, except those mentioned, were regular evening dresses or daytime wear.

Make-up

The chief make-up difficulty to be faced in *Blithe Spirit* is the make-up of the two spirits. Clown white mixed with a bit of black liner to get a gray color the same as the gray in the costumes was found to be most effective for our use. The spirits' hair was also colored with the mixture so that the general picture was an all over gray except the red finger nails and red eyeshadow, used to bring out the eyes.

The other characters in the play wore regular straight make-ups or stage, as in the case of Madam Arcati, Dr. Bradman and Mrs. Bradman. The only make-up change is between Acts II and III when the character of Ruth must change from a straight into the gray make-up of the ghost.

Budget

Royalty	\$ 50.00
Set	30.00
Lighting	1.54
Make-up	9.77
Costumes	7.50
Properties	10 65
Publicity	29.55

\$139.01

Publicity

The local and college papers published several short articles dealing with the play, members of the cast, the director and the author. Printed posters were placed in shop windows throughout the town and a large poster was featured outside the theatre for two weeks before production. Advertising space was purchased in the local and college papers the week preceding the opening and announcements were made before student organization meetings on the campus.

Results

The play was an immediate sell-out for

all performances. Noel Coward's name is a drawing card in itself and this play has received many favorable reviews throughout the country. The audacity and smartness of *Blithe Spirit* has ranked it supreme in the realm of high comedy.

Students will enjoy playing the impossible Madam Arcati, the blithe, infuriating Elvira, the smooth, complaisant Charles, the confused, indignant Ruth. The deadpan maid, Edith, is an excellent character part, as are the parts of the business-like Dr. Bradman and the flighty Mrs. Bradman. And the audience will find enjoyment in this fast-paced, sophisticated comedy.

May issue: *The Barretts of Wimpole Street*.

THESPIAN JEWELRY and STATIONERY

PINS OR CHARMS
Insignia 20% Tax

Plain Sterling Silver.....	\$1.25
Plain Gold Plated.....	1.50
Sterling Silver, 3 Pearls or 3 Sapphires....	2.25
Gold Plated, 3 Pearls or 3 Sapphires....	2.50
Sterling Silver, 8 Pearls or 8 Sapphires....	3.25
Gold Plated, 8 Pearls or 8 Sapphires....	3.50
10K (with Guard), 3 Sapphires.....	6.75
10K (with Guard) 8 Sapphires.....	8.00
10K (no Guard), 8 Sapphires.....	6.00
New Key K3506, with Key Ends, Sterling..	2.00
Gold plated	2.25

GUARDS

Sterling Silver, N.....	.75
Gold Plated, N.....	.75
Wreath Guard, gold plated.....	.90
Star and Wreath Dangle, gold plated....	.50

All orders for Thespian jewelry must be countersigned by the National Secretary-Treasurer, College Hill Station, Cincinnati, Ohio.

SPECIAL THESPIAN STATIONERY

Monarch flat sheet, 7/4x10 1/2, white ripple. No. 1229-43
Colgate folded sheet, 5/4x7 1/4, white vellum. No. 1226-43
Prices: 2 quires\$2.00
10 quires or more85 per quire
Minimum order—two quires. Postage in addition.
Mention fraternity when ordering.

1947 BALFOUR BLUE BOOK

Your copy of the new Balfour Blue Book post paid on request.

Official Jeweler to The National Thespian Society

L. G. BALFOUR COMPANY
ATTLEBORO, MASSACHUSETTS

Mention Dramatics Magazine

NOW AVAILABLE

THESPIAN FELT EMBLEMS

Thespian Felt Letter.....80c

Consists of rectangular shield, 6 1/2 inches high, 4 inches wide, white felt with 4-inch letter "T". Two masks reproduced in gold silk, with word "Thespian" in gold silk letters on blue "T". Blue block letters "The National Thespian Society" above "T", and space for 4 star ratings below "T". Space provided for embroidered Troupe Number in the base of "T".

Thespian Star5c

Gold felt star measuring one inch in diameter to accommodate space provided for Star Ratings on Felt Letter described above. Pressed on letter with hot iron.

Thespian Insignia15c

Small insignia in gold felt stamped in blue. Can be worn on raincoats, sweaters, etc. Presented by Troupe to new members at the time of initiation. (Has space at the base of "T" for embroidered Troupe Number.)

Best Thespian Felt Letter....80c

Thespian Felt Letter with blue lettering "Best Thespian Award" above emblem and year for which award is given in blue figures below emblem.

Thespian Pennant80c

Pennant in gold felt with blue lettering "The National Thespian Society", measuring 12 inches high, 30 inches long. Space provided for embroidered Troupe Number.

Order must be countersigned by
Troupe Sponsor

Order from:

THE NATIONAL THESPIAN SOCIETY

College Hill Station Cincinnati 24, Ohio

Mention Dramatics Magazine

ON THE HIGH SCHOOL STAGE

News items published in this department are contributed by schools affiliated with

The National Thespian Society

St. Clairsville, Ohio

ROBERT OTTEN, supervising director of the Wheeling (West Virginia) Little Theatre, discussed various phases of the theatre as a career at a meeting of Thespian Troupe 429 held on November 22 at the St. Clairsville High School. Thespians were invited by Mr. Otten to enroll in various courses offered by his Little Theatre. The Troupe meeting of December 19 was addressed by Deen Brooks of radio station WKWK of Wheeling. Mr. Brooks discussed the role of dramatics in radio. During the Christmas week eight members of the Troupe attended a performance of *Ah Wilderness* at the Cleveland Playhouse. Thespian Troupe 429 is sponsored by Anna B. Lentz.—Mary Waddell, Secretary.

Davenport, Iowa

THESPIAN Troupe 654 of the Immaculate Conception Academy has been extremely active since the beginning of the current school term. On September 25 sixteen students were admitted to membership. Dramatic presentations for the fall term included *I Remember Mother Clarke*, *Round the Clock with Claire*, *The Knave of Hearts*, *Thursday at Home*, and *The Lady of the Crossroads*. Thespian Troupe 654 is sponsored by Sister Mary Angelita, B.V.M.—Pat Norpel, Secretary.

Amarillo, Texas

MEMBERS of Thespian Troupe 335 of the Amarillo Senior High School were engaged during the fall semester with the presentation of several one-act plays for school assembly. Among the plays presented by Thespian and other dramatic groups were *New School for Wives*, *Nine Lives for Emily*, *The Bond Between*, and *The Jinx from Alabama*. A pageant entitled *The Christmas Story* was presented by the Speech 20 Class on December 19. Dramatics club meetings were devoted to the study of make-up, acting, characterization, and pantomime. Mrs. N. N. Whitworth is director of dramatics and Troupe sponsor.—Pat Russell, Secretary.

Ravenswood, W. Va.

A PROGRAM of three one-act plays (*White Iris*, *Make Room for Rodney*, and *A Package for Ponsonby*) was presented in late February by members of Thespian Troupe 253 under the sponsorship of Elinore S. Hutchinson and Clara Belle Tucker. The best-performed of these plays, *White Iris*, will be presented by the Troupe at the district drama festival which will be held at Marshall College on March 29. A reader will also be entered in the district festival. Building an active membership has been one of this year's major goals. Students are being encouraged to participate in all school and community dramatics.—Marilyn Thomas, Secretary.

Greenfield, Ohio

DR. C. R. KASE of the American Educational Theatre Association selected this year's dramatics schedule for the McClain High School (Thespian Troupe 400) as the best ever to come to his attention. Productions given so far this season are: *Moor Born*, *The Doctor in Spite of Himself*, *Nine Girls*, *Dark Victory*, and *George Washington Slept Here*, all full-length plays. The remainder of this season will see performances of *Death Takes a Holiday* and *Angel Street*. Some forty members of the Troupe at-

tended the performance of *Angel Street* given on December 7 at the Ohio State University, with Dr. John McDowell as director. Net proceeds from advertisements appearing in this season's playbills will be used to defray expenses of a number of students who will attend the Second National Dramatic Arts Conference at Indiana University, June 16 through 21. An event of unusual interest at this school in February was the broadcast by the WLW Stock Company of the Air following the performance of *Dark Victory*. The dramatics program is under the able direction of Wylie Fetherlin.—Bonnie Cockerill, Secretary.

Philippi, W. Va.

MEMBERS of Thespian Troupe 284 presented *You Can't Take It With You* on October 30, with Miss Frances Nucci directing. A repeat performance was given on January 31 at Fairmont, West Virginia. The second major production of the fall term, *Abie's Irish Rose*, was given by the Junior Class on December 10. Other dramatic activities sponsored so far this season have included an original pageant (February 18), two assembly one-act plays (*While the Toast Burned* and *Frederick*), and a Founder's Day program sponsored during National Drama Week observed in February. The Troupe entered the play, *The Rope*, in the district drama festival held at Salem College on March 22. Miss Nucci is Troupe sponsor as well as being in charge of the dramatics program.—Estella Lou Snyder, Secretary.

Salinas, Calif.

THREE students were admitted to membership in Thespian Troupe 501 following the performance of *Icebound* at the Salinas Union High School in January. A formal initiation was held on the high school stage. National Drama Week was observed with the performance of two one-act plays, *Everything Nice* and *Hit's Man's Business*, before several schools in the surrounding area. Both plays were student directed. Largely due to the efforts of Troupe sponsor Harold Ulrici, a one-day drama festival is being held this spring at the San Jose State College under the direction of Dr. Hugh Gillis. At the time of this writing students were rehearsing *The Imaginary Invalid* under Mr. Ulrici's direction.—Gloria Scroggs, Secretary.

Youngstown, Ohio

THESPIANS of Troupe 479 of the Rayen School were highly praised for their successful performances of *The Man Who Came to Dinner* given before large audiences on January 22, 23, with Sponsor Lucile Lee as director. The fall semester also included performances of the one-acts, *By-Line for St. Luke*, *A Few Words*, *The Man in the Black Domino*, and *Two Crooks and a Lady*, and a performance of *Macbeth* given at the school by the Kent State University Players. Dramatics club meetings are devoted to a study of theatres of yesterday and today. Thespians have attended performances given by the Youngstown Players.—Dorothy Seymour, Secretary.

Berea, Ohio

CUCKOOS ON THE HEARTH was given by the Junior Class on November 22 at the Berea High School (Thespian Troupe 612). The performance was well received by a large audience. In February the Masquers Club presented an evening of three one-acts: *The*

Valiant, *Murder, Murder, Murder*, and *Remarkable Baby*. Readings, cuttings from well-known plays, make-up, and acting are among the activities which are receiving attention at club meetings held this season. Thespian Troupe 612 is sponsored by E. J. Kenney.—Alice Benedict, Secretary.

New England, N. Dak.

TWO major plays, *Miss Jimmy* and *The Mystery of the Masked Girl*, were presented during the fall semester at the New England High School (Thespian Troupe 540). *Miss Jimmy* was sponsored by the Senior Class with the cast chosen from the dramatics club. The second production was offered by the Junior Class with the cast members also being chosen from the dramatics club. Both plays were directed by Maurice E. Dahmus, Troupe sponsor.—Ethel Gatzke, Secretary.

Rigby, Idaho

THIS year we have just outdone ourselves," writes Miss M. Howell, sponsor for Troupe 67 at the Rigby High School. The major Thespian production of the year, *Peg O' My Heart*, was given to a large audience, and introduced to the community a new and better type of play. The Troupe has also played a leading role in many activities in the community, and contacts have been established with neighboring schools. Joint meetings have been held with the troupe at Idaho Falls, Idaho. As a result of a busy dramatics schedule during the fall semester, fourteen students were admitted to Thespian membership in January, bringing the total number of active members to twenty-six. At the present time, plans are being made by the Troupe to send a delegation to the National Dramatic Arts Conference at Indiana University, June 16 through 22.

Yellow Springs, Ohio

THIS year's schedule at the Bryan High School calls for the production of two full-length plays. The first of these, *A Date with Judy*, was presented by the Curtain-Pullers on December 12. The second play, (choice to be announced early this spring) will be given about May 5. The Christmas Season was observed with the performance of *Pop Reads the Christmas Carol*. Make-up, stagecraft, and stage lighting are among the subjects being discussed this season by members of Troupe 588 under the direction of Miss Bonnie Lee Dozer, dramatics director.

Elmhurst, Ill.

YORK Community High School (Troupe 94) opened its 1946-47 season with the Senior Class play, Moliere's *The Miser*, in which a number of Thespians took leading parts. The fall term also included two trips to Chicago for performances of Lawrence Olivier's screen production of *Henry 5* and the stage production of Maurice Evans' "G.I." *Hamlet*. Mr. Allen Ludden, production manager for Mr. Evans, was a guest speaker for the December meeting of the Troupe. Another highlight of the fall dramatics program was the fourteenth annual presentation of "York's Drama Night" with the playbill consisting of Dickens' *Christmas Carol*, Synge's *Riders to the Sea* and Rostand's *The Romançers*. Dramatics activities are under the direction of Miss Doris E. White.

Lincoln, Ill.

MEMBERS of Troupe No. 225 of the Lincoln Community High School played an active part in the production of the annual school play, *You Can't Take It With You*, presented in November under the direction of Troupe sponsor Harriet M. McHard. Thespians also were prominent in the presentation of the Christmas program and in the performance of the operetta, *Oh, Doctor*, given on February 20. February also included the performance of a

program of one-act plays. The spring term in dramatics opened with an impressive production of *Kind Lady* on March 9 sponsored by the Senior Class.

Danville, Ill.

AN extremely successful performance of *Come Over to Our House* was given on February 13 by the Players of the Danville High School (Thespian Troupe 59) under the direction of Miss Mary Miller. The fall activities in dramatics were highlighted by a series of one-act plays presented at the regular meetings of the dramatics club. Among these presentations were *The Stranger*, *Love in Bloom*, *Grandmother Nick*, *Too Much Mistletoe*, *Paul Splits the Atom*, *Now There's Buford*, *By Special Request*, and *Oh, Doctor*. A number of dramatics students attended the performance of *Antony and Cleopatra* given at the University of Illinois on February 22. Dramatics club meetings are devoted to a study of Broadway hits, make-up, and stage techniques.—*Susan Twoney, Secretary.*

War, W. Va.

A CONCERTED effort is being made this season to increase the number of dramatic productions at the Big Creek High School, with Reginald Lawson as director and sponsor for Troupe No. 260. On November 21 Thespians presented the play, *The Love Expert*. On February 11 the Sophomore Class followed with a performance of *Out of This World*. Two students, Kenneth Branch and Allen Mutter, directed this production. The latest major production, *The Ghost Train*, is being offered by the Junior Class. The spring term will also include the production of a Senior Class play and an original musical show.

Barrackville, W. Va.

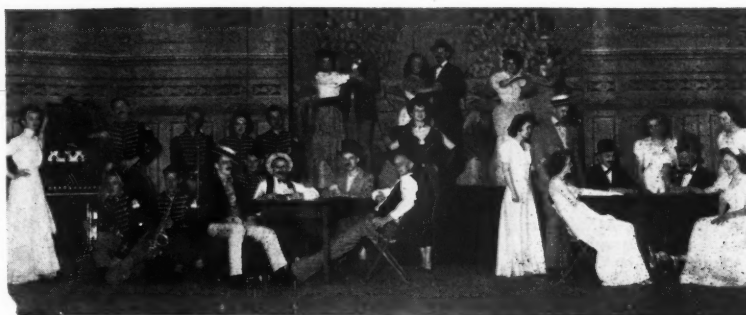
RECENT dramatics activities at the Barrackville High School (Thespian Troupe 450) have included a popular production of the three-act comedy, *He Couldn't Take It*, directed by Dorothy Carder, a comedy entitled *For Whom the Telephone Rings*, and the Senior Class play, *Don't Darken My Door*, produced on December 13 with Mrs. Nancy Hughes as director. The next major play will be presented in March. Thespians will participate in the district drama festival to be held at the East Fairmont High School on March 29. Troupe officers for this year are: president, Georganne Sties; vice-president, Sophie Haley; secretary, Lucile Smith; and treasurer, Elen Marie Floyd. Mr. Louis Hall is serving as Thespian sponsor this season.—*Irene Sampias, Reporter.*

Duluth, Minn.

MEMBERS of Thespian Troupe 708 have played a leading part in the dramatics activities sponsored this season at Stanbrook Hall. Two one-act plays, *Cakes for the Queen* and *Girls Must Talk*, were presented during the fall term with several new Thespian members in the cast. On November 2 Thespians attended the drama clinic held at the College of St. Catherine in St. Paul, Minn. In February Thespians presented the one-act comedy, *The Princess Marries the Page*, and sponsored a lecture-demonstration on make-up. The Troupe was also addressed in February by Ulmont Healy, director of the Duluth Playhouse.—*Blanche Freischle, Secretary.*

York, Pa.

THE mid-year Thespian initiation at the William Penn Senior High School (Thespian Troupe 520) was held on January 28 under the general direction of Sponsor Leon C. Miller. Preliminary to the presentation of certificates to the forty-six new members by Dr. Glatfelter, high school principal, Troupe president Richard Getz called the meeting to order and an interesting program followed. Associate sponsor Hallock presented a history of the



Scene from a Gay Nineties Revue at the Laramie, Wyoming, High School (Troupe 70). Presented under the direction of Velma Linford.

Society, with the roll of new members being called by Secretary Nancy March. The pledge of membership was given by Mr. Miller. At the conclusion of the impressive ceremony a picture of the Troupe was taken for publication in *DRAMATICS MAGAZINE*.

Surveyor, W. Va.

DRAMATIC productions given so far this season at the Trap Hill High School (Thespian Troupe 445) include the three-act comedy, *Brother Goose*, and three one-acts, *Home to Mother*, *The White Christmas*, and *Sugar and Spice*, with the last-mentioned play to be presented in the district drama festival to be held at Concord State College on March 29. A three-act play, *You Can't Always sometimes Tell*, is scheduled for production late in April. Troupe meetings are held twice each month under the direction of Sponsor John W. Saunders. About a dozen students will have been admitted to Thespian membership by the close of the season.—*June Arthur, Secretary.*

Follansbee, W. Va.

UNDER the sponsorship of Miss Shirley G. Johnson, three major plays will have been given at the Follansbee High School (Troupe 577) by the close of the current season. In December the Senior Class gave the three-act comedy, *The Sunshine Twins*. Thespians followed in February with a performance of *Salad Days*, also a three-act comedy. The third full-length play will be presented by the Junior Class some time in April. Thespians have also presented one-acts for school assembly. Meetings have been devoted to the study of stagecraft, make-up, and theatre.—*Donna T. D'Aurora, Secretary.*

Aurora, Neb.

DRAMATICS activities at the Aurora High School (Troupe 17) began with the performance of one-act plays in the early fall, including *Wild Nell of the Plains*, *Blood Will Tell*, *Peace I Give Unto You*, and *No Room at the Inn*. The fall semester also included the production of the three-act play, *I'm In the Army Now*, sponsored by the Junior Class, with Louise Murphy and Miss Pellatz as directors. Drama Week in February was observed with the production of an original skit. Troupe meetings are devoted to the study of pantomime, voice, acting, and fundamentals of play production.—*Norma Rennau, Secretary.*

Harrisburg, Ill.

TO celebrate their eighteenth year as Thespians, members of Troupe 16 of the Harrisburg Township High School presented *Arsenic and Old Lace* on February 4 as an all-Thespian play. The performance was accorded high praise from faculty members, patrons, and students. Among those who appeared in the cast were: Jo Ann Unsel, Lolita Nellans, Edgar Logsdon, Alden Josey, Louise Belt, and Robert Kestler.

The play was directed by Troupe sponsor Lolo F. Eddy. The highlight of the fall semester dramatics program was the production of the Junior Class play, *Out of the Frying Pan*. On February 21 the school presented the operetta, *Daniel Boone*. The Senior Class play will be presented on April 11. Twelve students have been admitted to Thespian membership so far this season.

Lima, Ohio

THESPIAN Troupe sponsor Frances Bowyer of the South High School reports a busy year for her dramatics students. During the fall semester Thespians presented the one-act, *Gray Bread*, for the Shakespeare Club of Lima, the Women's Guild of the Lima Baptist Church, and at the South High School. A play to promote racial understanding, *We Call it Freedom*, was given at a city-wide meeting held on February 16. Repeat performances of this play were given for the Jefferson P. T. A., the Chautauqua Club, and the South High School. One other one-act play, *Broken Rehearsal*, also received several performances in the school and community. Miss Bowyer is the author of a one-act play, *The Mouse*, which appears in this issue of *DRAMATICS MAGAZINE*.

Provo, Utah

THE current season of major plays at the Brigham Young University High School (Troupe 454) opened with a performance of *Our Town* on October 31 under the direction of Sponsor George L. Lewis. On January 24 Thespians followed with an equally successful performance of *Nine Girls*. A third full-length play, *Tom Sawyer's Treasure Hunt*, will be presented in April by the high school junior grades. The season has also seen the production of the following one-act plays: *The Terrible Meek*, *Turkey Pulls the Strings*, *Grand Cham's Diamond*, *Fun After Supper*, *Gammer Gurton's Needle*, *Maker of Dreams*, and *Missing Link*. One-act plays are directed by Thespians with junior high school casts.—*Golanda Perry, Secretary.*

Wayne, Mich.

JUNIOR MISS was given on December 12, 13 at the Wayne High School (Thespian Troupe 670) under sponsorship of the Senior Class. The performances were well received by large audiences. The cast found the play extremely interesting and entered into its production with much enthusiasm and teamwork. Troupe sponsor Letha A. Rice directed the play. The initiation of new Thespian members occurred on February 3 with Professor Valentine Windt of the University of Michigan as guest speaker. Activities for this spring include the presentation of four one-act plays (*A Perfect Gentleman*, *Sugar and Spice*, *Dress Reversal*, and *A Pair of Lunatics*), and the Junior Class play, *A Date With Judy*. Troupe 670 has a membership of fifty this season.

Directory of Leading Drama Festival and Contest ~ 1946-47 School Term

(Finals)

INTER-STATE

New England Drama Festival, April 25, 26, Wesleyan University, Middletown, Conn. (Participants in this festival consist of two high schools winning highest honors in each of the festivals sponsored by the six New England states earlier in the spring.) Barbara Wellington, B. M. C. Durfee High School, Fall River, Mass., President of the Council.

Drama Festival, sponsored by Department of Speech, Brigham Young University, Provo, April 3, 4, 5. Open to all high schools located in western states. T. Earl Pardoe, director.

ALABAMA

Sixth Annual Drama Festival, sponsored by Jabama College, Montevallo, March 7, 8. Walter H. Trumbauer, director.

COLORADO

One-Act Play Festival, sponsored by Dramatics Section of Western Division of Colorado Education Association, February 22, Palisade. Mrs. Paul Phillips, president.

CONNECTICUT

Secondary School Drama Festival, sponsored by the Connecticut Drama Festival at the Danbury, Conn., State Teachers College, April 12. Carolyn R. Gower, East Hartford, Conn., High School, director.

DELAWARE

Fifth Annual Play Festival, sponsored by the Delaware Dramatic Association, University of Delaware, Newark, April 18, 19. C. R. Kase, director.

FLORIDA

State One-Act Play Festival, sponsored by Rollins College, Winter Park, Fla., and the Florida Speech Association, Rollins College, April 18, 19. Mildred E. Murphy, Orlando, Fla., Senior High School, director.

KANSAS

Speech and Drama Festival, sponsored by the Department of Speech and Drama and Extension Division, University of Kansas, Lawrence, March 27, 28. Allen Crafton director.

NORTH CAROLINA

Twenty-Fourth Annual State Drama Festival, sponsored by the Carolina Dramatic Association, University of North Carolina, Chapel Hill, April 10, 11, 12. John W. Parker, director.

MASSACHUSETTS

Sixteenth Massachusetts Drama Day, sponsored by the Massachusetts High School Drama Guild, Newburyport High School, March 28, 29. June Hamblin, Revere, Mass., High School, director.

MAINE

One-Act Play Contest, sponsored by Maine Principals' Association, Bowdoin College, Brunswick, April 5. Lawrence Stuart, Cape Elizabeth, Me., High School, chairman.

MISSOURI

High School Drama Festival, sponsored by the Missouri Workshop, University of Missouri, Columbia, May 9, 10. Donovan Rhynsbarger, director.

NEW HAMPSHIRE

New Hampshire Drama Festival, Laconia High School Dramatics Society, Laconia, April 11, 12. Edna A. Smith, chairman.

NORTH DAKOTA

Junior Playmaker Festival, sponsored by the Dakota Playmakers, University of North Dakota, Grand Forks, May 15. E. D. Schonberger, director.

OHIO

One-Act Play and Poetry Reading Festival, sponsored by the Ohio High School Speech League, Ohio State University, Columbus, April 18, 19. Paul Carmach, director.

RHODE ISLAND

One-Act Play Festival, sponsored by Brown University, Providence, April 11, 12. Leslie Allen Jones, director.

TENNESSEE

One-Act Play Contest, sponsored by the Tennessee Intercollegiate Literary League, University of Tennessee, Knoxville, April 25. F. C. Lowry, director.

TEXAS

One-Act Play Contest, sponsored by The Interscholastic League, University of Texas, Austin, Texas, May 2, 3. Bruce Roach, director.

VIRGINIA

One-Act Play Contest, sponsored by the Virginia High School League, University of Virginia, Charlottesville, March 28, 29. Richard R. Fletcher, Executive Secretary.

WEST VIRGINIA

Fourteenth Annual High School Drama Festival, sponsored by The National Thespian Society with the cooperation of the Department of Speech, West Virginia University, Morgantown, April 11, 12. Ernest Bavely, chairman.

WISCONSIN

Wisconsin State Dramatic Contest, sponsored by the Wisconsin High School Forensic Association, University of Wisconsin, Madison, December 12, 1946. Leslie E. Brown, director.

Centerville, Iowa

FOUR major plays are included in this year's theatre program at the Centerville High School (Thespian Troupe 385), with Mr. Clarence J. Hart as director and Troupe sponsor. The season opened on November 16 with the three-act play, *Laughing Gas*. The Christmas Season was observed with the production of an appropriate play in eleven scenes. The second full-length play, *January Thaw*, was given to an appreciative audience on January 31. This spring's schedule calls for the production of Moliere's *The Miser* on March 21 and the Senior Class play early in May. Thespian Troupe 385 has been re-established under Mr. Hart's direction. Meetings are held twice each month.—Margaret Appel, Secretary.

Richmond, Ind.

FIFTEEN students of the Richmond Senior High School (Troupe 759) attended the drama clinic held at Indiana University on December 7. One of the highlights of the current dramatics season at this school is the formal installation of Thespian Troupe 759 under the direction of Myrtle M. Shallenburg. The new Troupe began its activities with the performance of a one-act melodrama, *Curse You, Jack Dalton*, presented for assembly. Thespians will give their first major play, *Ever Since Eve*, on March 28, with Sponsor Myrtle M. Shallenburg directing. Meetings are given to the study of directing, lighting, make-up, and the reading of plays.—George Bard, Secretary.

Jackson, Miss.

THESPIANS of Troupe 367 of the Central High School presented with considerable success the three-act play, *The Whole Town's Talking*, on December 13, with Sponsor Emma Lou Patton directing. National Drama Week was celebrated with the performance of an original one-act play, *And Love Alone*, as their third play of the year, Thespians gave O'Neill's *Where the Cross Is Made* on March 7. This spring will also include the production of the operetta, *The Mikado*, on April 17, 18, with the Chorus Classes sponsoring the show.—Anna Walker, Secretary.

Benton Harbor, Mich.

BARRYMORE Thespian Troupe 455 of the Benton Harbor High School has enjoyed a very active and progressive dramatics program since September. Besides monthly meetings and social affairs, Thespians have participated in a number of community projects. Among the one-acts presented during the season are: *The Award*, *Fortune is a Cowboy*, and *Deadline for Living*. The all-school plays, *Pride and Prejudice*, was greeted by huge audiences on November 20, 21. Later in the season dramatic students modeled Indian costumes and appeared in a playlet on India for church groups studying projects on customs and habits of Indian people. National Drama Week was celebrated with a pot luck supper and a local theatre party.



Another scene from *Death Takes A Holiday*. This production is the work of Thespian Troupe 147 of the Hillsborough High School, Tampa, Fla. Directed by Thelma E. Jones.

Plays for Spring Production

THE STRANGE HOUSE

By Carl Astrid

An electrifying and breath-taking mystery play! Intermingled in this grand thriller are a host of scenes of good, clean fun and hilarity. Every part a good one. 4 m., 7 f. 60c. (Royalty, \$10.00)

COURTIN' DAYS

By Russell Drake

You'll be courtin' success with this brand new comedy containing the funniest courtships on record. 4 m., 8 f. 60c. (Budget Play)

LIFE OF THE PARTY

By Marijane and Joseph Hays

An unusual and worthwhile play by the authors of "And Came the Spring" and "Come Rain or Shine." Studious daughter Jean flings off her glasses and becomes the life of the party! 7 m., 10 f. 85c. (Royalty, \$25.00)

STAR-LIGHT, STAR-BRIGHT

By Nancy Moore

Here are the problems of youth, alternately poignant and hilarious, presented with humor and sympathy in this comedy of family life. 6 m., 6 f. 85c. (Royalty, \$25.00)

THE FAMILY UPSTAIRS

By Harry Delf

In a typical average American home, Mrs. Heller's humorously misguided efforts to impress daughter's beau almost ruin a promising romance. 4 m., 5 f. 85c. (Royalty, \$25.00)

THE RICH FULL LIFE

By Vina Delmar

A new Broadway release highly recommended for Schools and Little Theatres. "A drama of dignity, sense, and value." *N. Y. World-Telegram*. 3 m., 6 f. 85c. (Royalty, \$35.00)

SPRING GREEN

By Florence Ryerson and Colin Clements

Most often produced by Thespian-Affiliated Schools during the 1944-45 season. Another funny play by the authors of the outstanding *Ever Since Eve* and *June Mad*; about a boy whose father doesn't understand him and a girl whose mother understands her only too well. 8 m., 7 f. 85c. (Royalty, \$25.00)

ANGEL STREET

By Patrick Hamilton

After three solid years on Broadway this Victorian thriller is now available in certain territories. 2 m., 3 f. (2 policemen). 85c. Restricted in a very few places. (Royalty, where available, quoted on application.)

BLITHE SPIRIT

By Noel Coward

From a very novel situation Noel Coward has fashioned a play which is hilarious as only a Coward farce can be. The *New York Sun* stated: "Mr. Coward has never, I think, been happier in his inventions or more adept." 2 m., 5 f. 85c. (Royalty, \$50.00)

CLAUDIA

By Rose Franken

Popular comedy success. Child-wife Claudia meets three crises which lead her into womanhood. Tenderly, humorously told, the story has universal appeal—a big hit! 3 m., 5 f. 85c. (Royalty, \$50.00)

SLICE IT THIN

By Al Moritz and Ed. Heghinian

This Blackfriars Guild success in New York is concerned with the Coleman family and its uproarious entanglement with Hollywood. 5 m., 5 f. 85c. (Royalty, \$25.00)

TEN LITTLE INDIANS

By Agatha Christie

It's a fine specimen of the art of writing really good mystery plays. The excitement and carnage never let up until the final curtain. 8 m., 3 f. 85c. (Royalty, \$50.00)

COME OVER TO OUR HOUSE

By Marijane and Joseph Hayes

A new play compounded of a mixture of comedy lines, fast and farcical situations, and a worthwhile theme. A clever, swift, and funny show ideal for high schools. 8 m., 10 f. 85c. (Royalty, \$25.00)

THE GIRL WHO LOOKS LIKE ME

By Virginia Mitchell

A brand-new, fast moving, exceedingly funny play that is easy to cast and produce. 3 m., 7 f. 60c. (Budget Play.)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 85c. (Royalty, \$25.00)

A FATE WORSE THAN DEATH, OR ADRIFT ON LIFE'S SEA

By Dunston Weed

This wildly funny "meller drayma" gives the audience another chance to hiss the villain and applaud the hero and heroine. It's a take-off on all the old-time melodramas. 5 m., 7 f. 85c. (Royalty, \$25.00)

UNCERTAIN WINGS

By Robert Hill and Floyd Crutchfield

A high school comedy whose events are handled realistically from the attitude of the high school people themselves. The dialogue is youthful and sparkling. 4 m., 5 f. 85c. (Royalty, \$25.00)

THE FIGHTING LITTLES

Adapted by Caroline Francke

Booth Tarkington's latest hit presents the delightful and likeable Little family. A vociferous and fumbling parent provides many laughs. Young romances offer amusement and a touch of sentiment. 5 m., 10 f. 85c. (Royalty \$25.00)

STORM OVER HOLLYWOOD

By James Reach

A new play of action and thrills with an intriguing and really mystifying plot and many good comedy scenes. 4 m., 7 f. 60c. (Royalty, \$10.00)

BUT FAIR TOMORROW

By Douglas Parkhurst

A comedy of great charm with well developed suspense and a variety of excellent and lovable characters. 5 m., 9 f. 85c. (Royalty, \$25.00)

I LIKE IT HERE

By A. B. Shiffrin

A brand-new provocative comedy. Willie Kringle is a refugee who likes it here well enough to set busily about making the ideals of democracy work. 6 m., 3 f. 85c. (Royalty, \$35.00)

Send for our 1947 Complete Catalogue of Plays

SAMUEL FRENCH

THE HOUSE OF PLAYS

25 West 45th Street, New York 19, N. Y.

[Founded 1830]

811 West 7th Street, Los Angeles 14, Calif.

Say You Saw It in *Dramatics Magazine*

GUIDE TO LEADING STAGE EQUIPMENT AND SUPPLY HOUSES

A one-cent postal card addressed to each firm listed on this page will bring you an attractive catalogue. Write today. MENTION DRAMATICS MAGAZINE



THEATRE PRODUCTION SERVICE

ALL SUPPLIES AND EQUIPMENT
FOR THE THEATRE

Write for Catalogue H
10% EDUCATIONAL DISCOUNT

1430 Broadway

New York City

Lights
Costume Rentals
Fabrics
Draperies
Stage Hardware
Make-up
Scenery
Gelatine
Sound Records
Paints
Rigging

COSTUMES by EAVES

A Famous By-Line of the Theatre!

Costume rentals for complete productions or any part thereof, to schools and colleges everywhere. 100,000 costumes in stock — promptly available at very moderate rates. You name the production or general list of requirements — we send full information without obligation.

EAVES COSTUME COMPANY

Eaves Building
151 WEST 46th ST. • NEW YORK 19, N. Y.
Established 1870

THEATRICAL GELATINE SHEETS

64 FAMOUS
Non-Fading COLORS
Large Size 20"x24"



Rosco Laboratories
365 Hudson Avenue
Brooklyn 1, N. Y.

"DISTINCTIVE STAGE EQUIPMENT"

- VELOUR CURTAINS
 - CURTAIN TRACKS
 - OLIO CURTAINS
 - CYCLORAMAS
- AUDITORIUM DRAPES
 - PAINTED DROPS
 - AND SETTINGS
 - CYKE PROPS
- INTERIOR FLATS
 - LIGHTING EQUIPMENT
 - STAGE HARDWARE
 - AND RIGGING
- MOTOR CONTROLS

SPECIAL NOTICE

We have in stock scenic muslin.

KNOXVILLE SCENIC STUDIOS

609-611 Phillips Avenue
KNOXVILLE, TENNESSEE
P. O. Box 412

STAGECRAFT SERVICE

Scenery — Lighting
Draperies — Dye Drops

Charles H. Stewart & Co.

6-8 College Circle,

Somerville, Mass.

J. R. CLANCY, INC.

SYRACUSE, NEW YORK

STAGE RIGGING, STAGE HARDWARE, STAGE DRAPERY,
Stage Lighting and Stage Scenery

The Most Complete Line

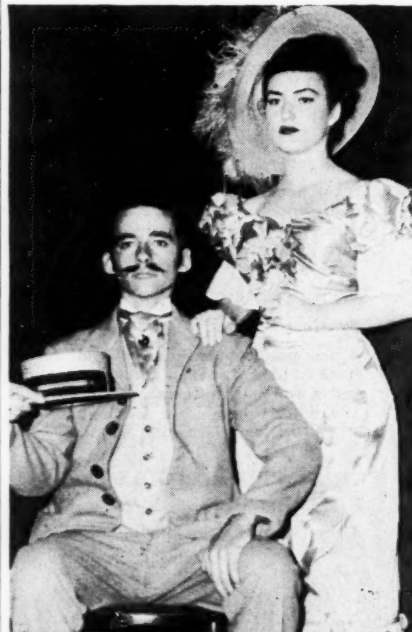
STAGE LIGHTING

For the College and School Stage, Spotlights,
Floodlights, Electrical Effects, Gelatines, Etc. We
also manufacture Stereopticons. ORDER NOW.

NEWTON STAGE LIGHTING CO.

253 W. 14th Street

New York 11, N. Y.



1890 Revue
Mildred Murphy, Dir.
Thespian Troop 177, Orlando, Fla.

Costumed by

HOOKE-HOWE COSTUME CO.

Box 391

Haverhill, Mass.

Write for Suggestions

Wilmington, Delaware

THIS season's major dramatic productions at the Wilmington High School (Thespian Troupe 307) opened with a performance of the three-act comedy, *You Can't Take It With You*, given in November under the direction of Mabel Clough Wright. A program of four one-act plays followed on February 24. The program for this spring calls for performances of *The Barretts of Wimpole Street* on April 18, 19, and the presentation of a school operetta some time in May. This season has also included the presentation of several radio plays.

Fort Madison, Iowa

SEVERAL groups are active this season with the presentation of plays at the Fort Madison High School (Thespian Troupe 229), with Miss Pearl E. Bagenstos as director and Troupe sponsor. In November the Freshmen and Sophomore Classes presented *The Adventures of Tom Sawyer* to a large audience. The fall term also included the presentation of the following one-act plays by the dramatics class: *Schools for Citizenship*, *If Men Played Cards as Women Do*, and *Where's That Report Card*. The spring program opened with the performance of the operetta, *Dream Daze*, on March 7. This success was followed with the performance of the three-act comedy, *Doctor's Orders*, on March 18 with Thespians as sponsors. —Carlene Chiles, Secretary.

Terre Haute, Indiana

A BUSY and successful season in dramatics is being enjoyed this year by students of the Garfield High School (Troupe 731), under the direction of Mrs. Frieda Bedwell. The fall semester included the performance, November 6, 7, of the play, *Problem Father*. On January 30, 31, the school presented the Junior Revue. Activities for this spring include the Senior Revue, April 10, 11, and the performance of a one-act play each month. The Music Department offered its major production of the season, *The Mikado*, on March 12. A number of students are expected to qualify for Thespian membership by the close of this season. —Joyce Floyd, Secretary.

Urbana, Ill.

MEMBERS of Delta Sigma and Thespian Troupe 161 were joint sponsors of an extremely popular production of *Macbeth*, on January 17, at the Urbana High School, with Mrs. Ethel D. Hamilton as director. Delta Sigma members and Thespians were also responsible for the presentation of the following one-act plays during the fall term: *Storm Before Sunset*, *Spring Scene*, *Nobody Sleeps*, *Bread*, *Amateur Hamlet*, *City Slicker*, and *Two Can Play*. A number of dramatics students attended the performance of *Antony and Cleopatra* presented by the University of Illinois Theatre Guild. —Beth Ivens, Secretary.

McAllen, Texas

UNDER the leadership of Troupe sponsor Don Irwin, a number of dramatic projects have been given this season at the McAllen Senior High School (Thespian Troupe 769). The all-school play, *Nine Girls*, was presented to a capacity audience on December 13 as the first of two major plays included in this season's playbill. The second production, *Heaven Can Wait*, will be staged as the Senior Class play on May 15. The spring program also included the Senior Revue, presented on March 7. The all-school May Fete will be given on May 1. The year has also seen the production of the following one-act plays, all of them presented by the dramatics class: *Mind Set* (contest entry), *Tell It To Tommy*, *Crazy Violet*, and *Polly Put the Kettle On*. The highlight of this year's program in dramatics is the installation of Thespian Troupe 769 with thirteen students forming the charter roll.

School of Drama
UNIVERSITY OF WASHINGTON
SEATTLE, WASH.

- Complete Curriculum leading to B. A. and M. A. Degrees.
- Operating Showboat and Penthouse Theatres.

GLENN HUGHES, Executive Director

OHIO UNIVERSITY

School of Dramatic Art and Speech

Dramatic Production
Radio, Speech, Speech Correction
A.B., B.F.A., M.A., M.F.A. degrees
Regular Schedule of Production in University Theatre and Playshop

For information write DEAN EARL C. SEIGFRED
College of Fine Arts, Athens, Ohio

Springville, Utah

THE Pulitzer prize play, *Our Town*, was presented to capacity audiences on November 20, 21, 22 at the Springville High School (Thespian Troupe 92), with Miss Beth Evans directing the production. In honor of the Centennial Celebration of the Mormon Pioneers, the school presented a cavalcade composed of skits, songs, dances, dialogues and readings during National Drama Week, February 9 through 15. The spring program calls for the production of a Thespian play, *Seven Sisters*, in March, and participation in the Drama Festival at Brigham Young University in April. Thespians have attended several major plays given this season at Brigham Young University. An all-time high membership of fifty was reached by the Troupe in January.

Rochester, Ind.

DRAMATIC production presented so far this season at the Rochester High School (Troupe 758) are as follows: *The Whole Town's Talking*, presented by the Senior Class; the one-act plays, *The Man Who Came Back* and *Who Gets the Car Tonight?*, given for the Canteen Variety Show; and two Christmas plays, *No Room in the Hotel* and *Just What They Wanted*. The major event of the fall term was the formal installation of Thespian Troupe 758 under the direction of Elizabeth A. Brown, with the following students forming the charter roll: Patty Leckrone, Carol Mitchell, Robert Moore, Ted Olsen, James Spencer, Janice Weller, Patricia Abell, Claude Atkinson, Robert Bergman, Ramona Caywood, Richard Cook, John Eshelman, James Henriott, and Dora Anne Keim.

Rock Springs, Wyo.

THESPIANS of Troupe 248 of the Rock Springs High School played a leading role in the dramatics program sponsored by the school during the fall semester. On November 26, Thespians presented a successful production of the three-act comedy, *Every Family Has One*, with Miss Myrtle Thompson as director. Thespians and the Dramatic Activity Group were responsible for performances of two one-act plays, *At the Stroke of Twelve* and *Lady of the Market Place*, given in observance of Halloween and Christmas, respectively. Thespians also sponsored a demonstration on make-up before a local women's club. The fall semester program reached its climax with the initiation of ten new Thespian members in January.—Phyllis Lyartes, Secretary.

Cody, Wyo.

A PERFORMANCE of the comedy, *Young April*, given by the Junior Class on December 13, marked the opening of the current dramatics season at the Cody High School (Troupe 4), with Mrs. Max M. Thompson in charge. On February 26, Thespians presented an original pageant, *The Great Westerner*, marking the hundredth anniversary of the birth

GUIDE
TO LEADING SCHOOLS OF SPEECH AND
DRAMA

A 1-cent postal card addressed to each school listed below will bring you full particulars regarding the Speech and Drama Program.

Mention Dramatics Magazine

ITHACA COLLEGE

Department of Speech—Drama

ENGLISH . . . DRAMATIC ART . . . SPEECH . . . RADIO

Professional and Academic training leading to BS, MS, BFA, MFA degree.

Graduates may be certified to teach.

Broadcasting connections with WHCU.

ERNEST B. FINCH, Director,

Ithaca College,

Ithaca, N. Y.

YALE UNIVERSITY
DEPARTMENT OF DRAMA

Curriculum at Graduate and Professional Level:
Playwriting, Directing, Stage Interpretation,
Scene and Costume Design, History and Criticism,
Technical Production, Lighting

Write for Catalog

NEW HAVEN, CONNECTICUT

THE WELLESLEY SUMMER THEATRE AND SCHOOL

(Sponsored by Wellesley College)

An integrated professional summer theatre and school with an enrollment for a limited number of talented men and women—on the Campus at Wellesley College.

JULY 6—AUGUST 16

Directors: Frank McMullan and Eldon Winkler

Production Manager: Edward C. Cole

Guidance and Training under a distinguished faculty in the following courses:

Acting and Directing:

Frank McMullan, Associate Professor of Play Production, Yale University, Director
Eldon Winkler, Stratford-upon-Avon.
Director of Theatre Workshop, Wellesley College, Director Radio Networks.

Television and Technical Production:

Edward C. Cole, Associate Professor and Production Manager, Yale University. Director, American Television Society.

Design:

Charles Rogers, Assistant Professor of Fine Art and Dramatic Art, Amherst College. Designer Amherst Theatre.

- An opportunity for men and women to act in five productions with a professional Equity A Company.
- Performances in full-length Laboratory Plays produced by the Directors.

*Credit is not granted for these courses.

For further information and application write:

Eldon Winkler, Executive Director, Wellesley Summer Theatre, Wellesley College, Wellesley 81, Mass.

School of the Theatre

UNIVERSITY OF DENVER

Majors in Acting, Directing,
Production

Courses Leading to
B.A., M.A and Ph.D.

DENVER,

COLORADO

YOUR DRAMA CAREER

Stage Screen Radio

Practical training with "most prolific
play production organization in America"

Write General Manager for information
GILMORE BROWN CHAS. F. PRICKETT
Supervising Director General Manager

Pasadena Playhouse

44 South El Molina Avenue, Pasadena, California

GOODMAN
MEMORIAL SCHOOL OF
THEATRE *Drama*

MAURICE GRESIN, Ph.D.
Head of the School
MARY AGNES DOYLE
Assistant Head

**ACTING, RADIO,
DIRECTING, DESIGN**

Acting Company for Advanced Students
B.F.A. and M.F.A. Degrees
For Information Write:
LOUISE DALE SPOOK, Registrar
Dep't. T. Goodman Memorial Theatre, Chicago 3

THE ART INSTITUTE OF CHICAGO

Say you saw it in *Dramatics Magazine*.

Summer Workshop in Theatre and Radio

MacMurray College for Women

(Open to High School Juniors)

JUNE 16 - JULY 11, 1947



The Summer Workshop offers unique opportunities for intensive experience in theatre and radio planning and production to talented girls who are now juniors in high school. High School juniors who are selected for admission will work with regular college students in the production of plays and radio programs.

Certificates attesting students' proficiency will be issued at the end of the session. Selection of the high school section will be made on the basis of talent and past achievement as revealed in application.

For Application Blanks write:

Harold E. Gibson

Director of Summer Session

MacMurray College for Women

Jacksonville, Illinois

of Buffalo Bill. A third major production, *No Way Out*, will be given on April 5 under sponsorship of the Senior Class. Materials from *DRAMATICS MAGAZINE*, and from other sources are used at the club meetings being held this year. Cody Thespians are assigned individual projects such as model stages, costume-making, etc., to earn points. Christmas was observed with the performance of *The Birth of the Song "Silent Night"* over the P. A. System.

Ness City, Kan.

A VARIED program in dramatics is being presented this season at the Ness City High School (Troupe 742), under the able direction of Donald F. Williams, troupe sponsor. In December, Thespians presented four one-act plays: *Winter Sunset*, *No Greater Love*, *One Clear, Bright Star*, and *Meet the Boss*. The formal installation of Troupe 742 occurred on December 19 with fifteen students forming the charter roll. Meetings of the dramatics groups in school are devoted to the study of a number of theatre and drama subjects including history of the drama, stage construction, make-up, sound effects, and radio drama. The spring semester got underway with a performance of *The Green Light* presented in February by the Junior Class. The second full-length play will be presented in April under Thespian sponsorship.—*Jean Antenen, Secretary.*

Progress-Harrisburg, Pa.

PRINCIPAL activities of the fall semester for dramatics students of the Susquehanna Township High School (Thespian Troupe 755) were the Senior Class play, *George Washington Slept Here*, presented on December 6, 7, and an evening of three one-act plays presented under the direction of William M. Speg, Thespian sponsor, on December 11. The playbill titles were *Which Is the Way to Boston*, *Jazz*

and *Minuet*, and *Why I Am a Bachelor*. Thespian Troupe 755 was formally installed at an impressive assembly ceremony held on December 11, with the following students taking the pledge as charter members: Donald Bower, Dorothy Burger, Robert Foster, Nancy Jones, Kermit Lloyd, Eleanor McElheny, Joyce McHenry, Philip Nicholas, Keith Richwine, William Rudy, Joyce Scot, Gerald Till, Joanne Trout, and Robert Weitzel.—*Robert Weitzel, President.*

Cincinnati, Ohio

LARGE and enthusiastic audiences greeted the two performances of *Our Hearts Were Young and Gay* given at the Seton High School on February 16, 17, as a joint production of the Players of the Seton High School (Troupe 371) and Elder High School (Troupe 552). The play

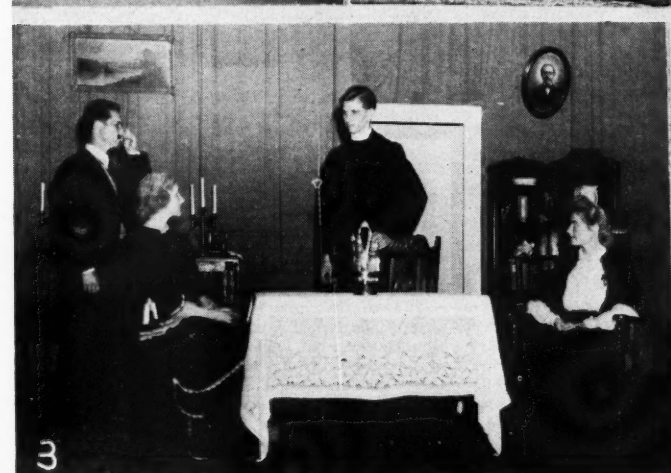
was directed by Sister Carita of Seton and the Reverend Robert John Putnick of Elder.

Mineral Ridge, Ohio

THESPIAN Troupe 399 of the Mineral Ridge High School are playing an important role in the dramatics program sponsored this season under the leadership of R. Donald Elser. The first full-length play of the year, *Dress Rehearsal*, was presented by the Senior Class on November 15, 16. This spring a second full-length play will be presented by the Junior Class. Thespians plan to enter the one-act, *Special Guest*, in the County Contest to be held in March. The final major dramatic event on this year's calendar will be Senior Class Night scheduled for May. Sponsor Elser is widely known as the author of several plays, including *Judy Pulls the String*, *Balcony Scene*, and *Dough Crazy*.—*Marge Hegel, Secretary.*



Thespian initiation ceremony at the Brownsville, Pa., Senior High School (Troupe 187), with Jean E. Donahey as sponsor.



1. Scene from the production of *I Have Five Daughters* at the Roosevelt High School, Cedar Rapids, Iowa. Directed by Roberta Sheets.

2. Another scene from the same production, *I Have Five Daughters*.

3. Scene from *Arsenic and Old Lace*, senior class play at the Robbinsdale, Minn., High School, Directed by Bess V. Sinnott.

4. *Maker of Dreams*, with Thespians Raymond Campbell, Helen Heaney, and Leight Nelson of Thespian Troupe 213 of the Red Wing, Minn., High School. This production was the winning play in the Minnesota One-Act Drama Contest last season.

5. Final scene from the production of *As You Like It*, presented last season at the International Friendship Gardens by members of Thespian Troupe 93 of the Isaac C. Elston High School, Michigan City, Ind. The play was directed by Miss Mellie Luck.

6. *Papa Is All*. Presented at the Bluffton, Ohio, High School (Thespian Troupe 169) under the direction of Paul Stauffer.

7. A third scene from the production of *I Have Five Daughters* at the Roosevelt High School.

8. *Love Your Neighbor*. This production was given earlier this season by the senior class of the Turkey Creek High School, Plant City, Florida, with Mrs. R. L. Riley directing.



Scene from a production of *Snow White and the Seven Dwarfs* given by the dramatics department of the Newport News, Va., High School (Thespian Troupe 122) with Dorothy M. Crane directing.

Deer Lodge, Mont.

SPONSOR Gwen Kestle of the Powell County High School directed a very successful performance of *The Scarlet Ghost* on December 13. The second major production of the year, *And There Were Voices*, will be presented on March 28. Troupe meetings are being held every two weeks, with members devoting their time to the study of make-up and plays. Eva Johnson is serving as Troupe president, while the office of vice-president is held by George Ferguson.—*Robert Dobbins, Secretary.*

Lyndhurst, Ohio

THREE major plays are included in this season's dramatics program at the Charles F. Brush High School (Thespian Troupe 583), with Miss Anna L. Kingzett as director. The first of these, *Two Minutes to Go*, was given on November 15. On March 7 a large audience witnessed the performance of *Janie*, a three-act comedy. Other events for this spring include a performance of the one-act, *Neighbors*, on April 18, and the production of a three-act play (not chosen at the time of this report) on May 2. Troupe meetings are held monthly, with students giving their time to the study of scenery, publicity, ticket sales, and programs for the plays under production at the time.—*Marian Hampton, Secretary.*

Evansville, Ind.

ELEVEN new Thespians were inducted into Troupe 474 of the Reitz High School on

February 14, with Miss Mary Louise Williams in charge of the ceremony. The induction was part of a two-day program devoted to the observance of National Drama Week. Following the ceremony Thespians presented the one-act play, *The Knave of Hearts*, before a student assembly. Activities sponsored during National Drama Week were reported in the local press.

Muscatine, Iowa

MEMBERS of Thespian Troupe 585 of the Muscatine High School are taking a prominent part in all dramatics activities sponsored by the school this season. A record crowd of 1400 witnessed the performance of the three-act comedy, *Ghost Wanted*, given during the fall term as an all-school play. Thespians also planned and helped with the annual fun festival held on November 17. The program included the playlet, *Dear Lady, Be Brave*. Ten new members were accepted by the Troupe at a Thanksgiving Day party held on November 22. Plans for this spring call for the production of a Thespian one-act play, a contest play, and the Senior Class production.

Hot Springs, Ark.

A WOMAN OF FIFTEEN was given by members of Thespian Troupe 78 in December as the one major production of the fall term at the Hot Springs High School, with Lois Alexander as director. The fall term also included the production of two one-acts, *Next Best Girl* and *Life of the Party*, a Navy Day

program, Thanksgiving Day program, and a Robert E. Lee program.—*Elizabeth Kirkpatrick, Secretary.*

Concord, N. Car.

NEW interest in dramatics is being created this season at the Concord High School (Thespian Troupe 202) under the direction of Sponsor Blanche Stewart. The first major play of the year, *The Whole Town's Talking*, was given to a capacity audience on December 13. Two one-acts, *Finders Keepers* and *What's in a Name*, were presented on February 27. On April 11, a three-act play, *The Missing Witness*, will be given. Dramatics club meetings are being devoted to a study of directing, make-up, lighting, and play selection. Several student-directed plays have been given.—*Maxine Sevier, Secretary.*

Winston-Salem, N. Car.

MAJOR dramatic activities at the Carver High School (Thespian Troupe 535) have centered this season around the production of the three-act comedy, *The Groom Said No*, given on December 13, and the production of *Night Must Fall* now being rehearsed for presentation on April 25. Dramatics club meetings are being held four times each month with the time being devoted to scene designing, backstage organization, and the relation of costumes and make-up to the production. Dramatics is under the direction of Miss Edythe Williams.—*Catherine Bailey, Secretary.*

Flint, Mich.

A NUMBER of dramatics activities are being sponsored this season at the Central High School (Thespian Troupe 575) under the leadership of Mrs. Helen E. Brown. The season opened with a popular performance of the three-act comedy, *Spring Green*, on October 17, 18. On February 21, followed an equally successful performance of *Anne of Green Gables*. Activities for this spring term opened with a radio program consisting of cuttings from *Romeo and Juliet* over Station WFDF. On March 16, dramatics students presented the one-act play, *A New Deal for Mary*. The third major play of the year, *Lost Horizon*, will be presented on March 1, 2, under Mrs. Brown's direction. Fifteen students were admitted to Thespian membership on February 27.—*Pat Raymond, Secretary.*



Initiation ceremony by Troupe 427 of the McLeansboro, Ill., Township High School. Sponsored by Miss Beulah Rogers.

What's New Among Books and Plays

Review Staff:

Mary Ella Bovee, Blandford Jennings, Marion Stuart, Marion V. Brown, Elmer S. Crowley, Robert Ensley, Helen Movius, Roberta D. Sheets.

Reviews appearing in this department aim to help our readers keep up with recent books and plays. Opinions expressed are those of the reviewer only. Mention of a book or play in this department does not constitute an endorsement by Dramatics Magazine.

The Dramatic Publishing Co., 1706 S. Prairie Ave., Chicago 16, Ill.

Apple of His Eye, by Kenyon Nicholson and Charles Robinson. 5 m., 5 w. Royalty quoted upon application. Production restricted in certain areas. There is much in this well-constructed play that will appeal to amateur drama groups. The story is about Sam Stover, a middle-aged successful farmer who finds himself in love with his housekeeper, a girl young enough to be his daughter. Sam is advised by his friend, Tude, to court the girl despite his age and grey hair. Sam takes the girl, Lily, to a carnival alone. But it soon becomes apparent that his romance is the source of friction with relatives and friends alike, and Sam, in a fit of rebellion, tells Lily everything, even showing her his hair dye and ring he had purchased for her from a mail order house. However, all ends well, for Lily confesses she is in love with him and will marry him. The dialogue is especially noteworthy.—*Ernest Bavely*.

Struggling Upward or Luke Larkin's Luck. Dramatized from Horatio Alger by Rilla Carlisle. A play in three acts. 10 m., 9 w. or 7 m., 10 w. with doubling. Royalty, \$10. The author has caught the true spirit of the beloved Alger stories. The poor but stalwart young hero, his widowed mother, the villainous squire, the snobbish aristocrat and the sweet young girl are all assembled to charm again in the play as they did in the novels when the young Alger hero struggles through amazing hardships to success; suspense is great but the brave young hero always arrives just in time to snatch victory from the crestfallen villain. This play would be a good choice for a large cast, looking for a comedy easy to produce but somewhat different from the usual domestic comedy.—*Helen Movius*.

Row, Peterson & Co., Evanston, Ill.

Stage-Struck, a comedy in 3 acts, by Olive Price. 5 m., 7 w. Royalty quoted upon application. As the title suggests, this play concerns a period in the life of most young girls of seventeen; but in the case of Jennifer George, she really does possess a certain amount of natural talent. The play is real; its characters live. There is even, for added interest, the love of an English teacher for Jennifer, who is ten years his junior; but this situation is handled delicately and satisfactorily. While there is nothing especially robust or hilarious in this pleasant comedy, it is the sort of thing that any director and cast will enjoy producing.—*Mary Ella Bovee*.

Farmer Griggs's Boggart, a play in two acts, adapted from Howard Pyle's story by Mary Thurman Pyle. 10 boys, 8 girls, 2 extras. Purchase of 10 copies required to secure right of production. The boggart (goblin) in Griggs's house is a personification of the farmer's unwarranted hatred for a neighbor. Grigg discovers that it is easy to let a boggart become a member of the household, but a most difficult task to get rid of the creature once he is inside. Mrs. Pyle's dramatization is expertly done, with genuine appeal to child audiences. The play is recommended for upper grades and junior high schools. It affords splendid opportunities for clever work in costuming and staging.—*Ernest Bavely*.

Ivan Bloom Hardin Co., Des Moines, Iowa

Exile, a dramatic reading adapted by Byron B. Boyd from the play by Oscar Wilde. An innkeeper reveals to his daughter that his for-

tune will be made soon now that the road over which prisoners are taken to Siberia passes his door. When a group of officers and prisoners arrive, the son of the family is one of the prisoners. The father recognizes his own son. The daughter vows revenge. This is a strong reading, intense in emotional appeal.—*Helen Movius*.

Richard II, a dramatic reading cut from the play by William Shakespeare. The climax of this historical tragedy is shown as Richard II, a weak but proud king, is forced to abdicate the throne and give his crown to Bolingbroke. The cutting abounds in strong emotions straight from the heart of the deposed monarch as he yields all his glory to his successor. A good selection for a young man. 10 minutes.—*Helen Movius*.

Samuel French, 25 West 45th Street, New York 19, N. Y.

The Deep Mrs. Sykes, a play in three acts, by George Kelly. 6 m., 8 w. Royalty, \$50. Mrs. Sykes, an emotionally frustrated woman, believes that she is gifted with unerring intuition. Confident that her mind-reading is always infallible, she refuses to accept the most obvious proof to the contrary. Because a woman in the neighborhood has received a bouquet of lilies supposedly from an unnamed admirer, Mrs. Sykes insists that Mr. Sykes is the donor. Even when her own son tells her that he sent the flowers, she considers his confession merely an attempt to clear his father and continues to trust her intuition, thus remaining to the end what she was in the beginning, a bitter, determined egotist. The play is characteristic of the author's style as it abounds in sparkling wit, lively conversation and interesting characters, while centering around the analysis of one woman's character. The play is suitable for advanced Little Theater groups and colleges.—*Helen Movius*.

Courtin' Days, a merry down-to-mirth comedy in three acts, by Russell Drake. 4 m., 8 w. No royalty, provided that twelve copies of the play are purchased. Royalty of \$2.50 on each performance after the first. This play is based upon the conflict growing out of the strong dislike some females have or pretend to have for the opposite sex; and the equally strong intention on the part of that much-maligned sex to combat that dislike. It is a very light, easy-to-handle little play, without any great interest or comic effects. It can be easily achieved by any amateur group.—*Mary Tella Bovee*.

Silce It Thin, a comedy in three acts, by Al Moritz and Ed. Heghinian. 5 m., 5 w. Royalty, \$25. Though this comedy is within the range of any amateur organization, it smacks of the typical stock play. The brittle lines race along smoothly and effectively; the characters are gay and naturally funny; the plot, while not new at all, succeeds in holding sufficient audience interest to make a satisfactory production.—*Mary Ella Bovee*.

University of Wisconsin Press, Madison, Wis.

Stage Craft for Non-Professionals, a workbook by F. A. Buerki. Price, 50c. As the title suggests, this manual is for the amateur director or interested student. The work has the merit of suggesting and outlining theatre practices that can be effected on a stage of limited possibilities and budgets. It also has the virtue of stating in simple and understandable terms the mysteries of building, assembling, painting, and planning scenery. Lighting of the high school



Successful OPERETTAS

WHO STOLE THE TARTS? An enjoyable musical play in one act, two scenes. Time of performance about one hour. **Story.** It is the birthday of the King of Hearts. The Queen plans a birthday party and makes a special kind of tarts that the King likes, to be served at the party. The maid discovers that the tarts have been stolen. The Jack-O'-Hearts arrives, confessing that he stole the tarts to help Miss Muffet, a pretty lady in distress.

Vocal Score with Piano accompaniment and full directions 60c

THE SWEET SHOP. A one act operetta. The play hinges upon the very familiar indecision of a small girl as to what she will buy with a penny given her. Time of performance about forty-five minutes.

Vocal Score with Piano accompaniment and full directions 60c

THE FARMER IN THE DELL. One act. **Story.** A series of imaginary episodes that could happen in a child's idea of a secret dell. The play begins at dawn—reveille is sounded by the Rooster. The Scarecrow shows displeasure at being disturbed by the Rooster.

Vocal Score with Piano accompaniment and full directions 60c

MELINKA OF ASTRAKHAN. Book, lyrics, and music by Charles Ross Chaney. **Story.** Fort Astrakhan is placed in command of Melinka, daughter of General Ivanhoff, following a wager with her father that women can manage and defend the fort as well as men.

Vocal Score and Libretto \$1.50
Stage Manager's Guide 1.00

Orchestration available on rental only.

THE SUNBONNET GIRL. Mixed. Book, lyrics and music by Geoffrey F. Morgan and Frederick G. Johnson. Time of performance about two hours. **Story.** Mrs. Coleman, with her son and daughter and her son's friend have come to a small village to conduct a contest given by the State Federation of Music Clubs.

Vocal Score with Piano acc. \$ 1.25
Stage Manager's Guide 1.00
Orchestral parts for rental only 10.00

Write for Complete Catalog

The WILLIS MUSIC CO.

124 EAST FOURTH ST.
CINCINNATI 2, OHIO

Mention Dramatics Magazine.

Initiation of new members by Thespian Troupe 431 of the Rockland, Maine, High School. Allston E. Smith is sponsor and dramatics director. Mr. Smith is also Thespian Regional Director for Maine.



stage has also been given a thoroughly workable discussion. The manual is well-worth your initial outlay.—Robert W. Ensley.

Dramatists Play Service, Inc., 6 East 39th Street, New York, N. Y.

The Land Is Bright, a drama in three acts, by Edna Ferber and George S. Kaufman. 19 m., 12 w. Royalty quoted upon application. Scene: Fifth Avenue home of the Kincaids, New York City. This is a play of great scope and power, presenting three generations of the Kincaids. The first scene, in the late nineties, presents the ruthless Lacey Kincaid at the height of his financial power. The scene ends with Lacey dead on the floor, shot to death by a partner whom he double-crossed and robbed on his way to power. Act II concerns Kincaid's offsprings in the early twenties, involved in divorces, free-living, and associations with gangsters. Act III shows the third generation Kincaids bringing some degree of self-respect to the family under the stress of the late war, much to the opposition of millionaire Grant Kincaid, whose thinking along economic lines closely parallels that of his father, Lacey Kincaid. This drama is a timely commentary. It makes exciting reading. Recommended for production by advanced drama groups.—Ernest Bavely.

Eldridge Entertainment House, Inc., Franklin, Ohio, and Denver 2, Colo.

Too Sweet for Sixteen, a comedy in three acts, by James F. Stone. 4 boys, 7 girls. Royalty: \$10 first performance; \$2.50 for each additional performance. This is a play that offers no strong plot but which presents the adventures of Judy Prudy—age sixteen years. Judy is invited with her girl friends to attend a college fraternity costume party provided she

can bring some furniture from home to help furnish the dance hall. How she manages this problem, how she even "borrows" the trousers from a boy friend while his head is stuck in a window, and then how she pays for her escapade, form the basis for *Too Sweet for Sixteen*. Can be easily presented by high school groups.—Elmer S. Crowley.

Short Commencement Plays for Junior High, by Agnes Curtis. Price 60c. From three to eight characters and extras are required to produce these six very short playlets. The scripts are from three to six pages in length and may prove very helpful to schools where eighth grade graduations are held. Different themes appropriate to the occasion of graduation are presented. For example, one skit deals with the achievements of each member of the graduation class, another considers the desirability of selfishness, while still another treats the subject of honesty. Two of the best selections are *Success Road* and *The Junior High Graduate*. The first of these contrasts the results of choosing the road to failure or the road to success; the second one centers about the age-old problem of the girl with the inexpensive graduation dress. Easily within the range of junior high school students.—Elmer S. Crowley.

Simon and Schuster, New York City

The Art of Dramatic Writing, by Lajos Egri. 1946, pp. 294. \$3.00. Many books on the art and science of dramatic writing have been published in recent years, but none, in our opinion, matches Mr. Egri's presentation of the subject in approach, clarity, and application of the principles he so masterfully discusses. Perhaps his outstanding contribution lies in the emphasis he places upon the need for understanding human motives as the basis for a workable approach to creative writing.

The chapter on Premise is one we particularly recommend to teachers of the drama. The chapters on Character and Conflict offer dramatics directors practical information rarely found in such generous measure in even our best books on play directing. Taken as a whole, *The Art of Dramatic Writing* is a truly remarkable analysis in which the master of playwriting, no less than the student, will find new standards by which to evaluate his creative efforts.—Ernest Bavely.

The Heuer Publishing Co., Box 551-C, Cedar Rapids, Iowa

If This Be Bliss, a three-act comedy, by Albert Johnson. 7 m., 7 w. Royalty, \$10. The entire action of this play occurs in the combination home and service station of the Smiths—an interior setting that affords many opportunities for the building of an unusual stage set. The leading part is that of Deck Smith, an eighteen-year-old boy who finds himself engaged, much to the surprise of his parents and friends, to the none-too-brilliant Marcella Payne. At the same time, a college field representative is interested in Deck, for the boy is a baseball player of unusual skill. To further complicate matters, Deck's parents decide to take a short vacation, leaving the boy with the task of running the service station. By the time his parents return Deck is fully convinced that marriage involves responsibilities he is not prepared to assume so early in his young life. He decides to go to college instead, play baseball, and perhaps compose lyrics for the varsity show which the newly-found co-ed friend, Dutch Kelly, will direct. This play will afford excellent opportunities for an evening of entertainment. Easy to stage.—Elmer Strong.

Walter H. Baker Company, 178 Tremont Street, Boston 11, Mass.

The Bat in the Belfry, a mystery play in three acts, by Lawrence G. Worcester. 6m., 7w. No royalty. The mystery of this play centers around the bell in the village church. Every Hallowe'en the bell rings an extra stroke at three A.M. Whenever this occurs something happens to bring about the disappearance of one after another of the Faulton sisters. Matters are complicated by a maniacal organ player and by mysterious warning notes from the "Red Robe."—Helen Movius.

Doctor's Orders, a three-act comedy by Kurtz Gordon. 5m., 8 w. Royalty \$25.00. A psychiatrist tells Letty Madden to yield to every impulse. Her antics range from roller skating to shop-lifting. She has no inhibitions. Add to this riot, a theft, a false accusation, a pretty secretary, her sweetheart, a scheming manager, some queer relatives and justice at last. Letty Madden is a stockholder in a department store managed by her cousin Adolph. His secretary, Rita Norris, is accused of stealing a large sum of money. Letty is convinced she is innocent and sets about to prove it. If the audience enjoys farce, it will enjoy *Doctor's Orders*.—Roberta D. Sheets.



Scene from the comedy, *You Can't Take It With You*, produced at the Spanish Fork, Utah, High School (Thespian Troupe 25) under the direction of B. Davis Evans.

You Are Cordially Invited To Attend THE SECOND NATIONAL DRAMATIC ARTS CONFERENCE

SPONSORED BY THE NATIONAL THESPIAN SOCIETY WITH
THE COOPERATION OF THE INDIANA UNIVERSITY THEATRE

at
INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

JUNE 16 THROUGH 21, 1947

A MEMORABLE WEEK OF LECTURES, DISCUSSIONS, DEMONSTRATIONS, AND PERFORMANCES OPEN TO
STUDENTS, TEACHERS, AND DIRECTORS AT ALL EDUCATIONAL THEATRE LEVELS

PROGRAM*

Full Length Plays

(FOR YOUR ENTERTAINMENT)

JUNE 16

MISS LULU BETT

A revival of the Pulitzer prize-winning play by Zona Gale, presented by the Berea College Players under the direction of Earl W. Blank.

JUNE 17

THE GREAT AMERICAN FAMILY

Premiere performance of a new play by Aurania Rouverol. Presented by the Sycamore Players of State Teachers College, Terre Haute, Indiana, under the direction of Robert W. Masters.

JUNE 18

THE EMPEROR'S NEW CLOTHES

A delightfully staged children's play presented by the Civic Theatre of Indianapolis, Indiana, with Mrs. Horace Roberts and Walter Russell directing.

JUNE 19

THE RIVALS

Sheridan's classic comedy brilliantly staged by the Indiana University Theatre under the direction of Lee Norvelle and Virgil L. Smith.

JUNE 20

THE SQUIRE'S BRIDE

A thoroughly enjoyable new children's play by Charlotte Chorpennig and Viola Van Zee, presented by the Champaign, Ill., Senior High School. Directed by Marion Stuart.

CONFERENCE FEES

Entire Conference Week	\$5.00
(High School and College Students—\$4.00)	
Day Rate (morning, afternoon and evening sessions)	\$1.00
Single Session	\$.50

* The condensed program for the National Dramatic Arts Conference and the Children's Theatre Conference will be published in the May issue of Dramatics Magazine.

SPEAKERS

EACH Conference day, June 17 through 21, will open with a general assembly of all delegates attending the Dramatic Arts Conference and the Children's Theatre Conference. Each of these meetings will be addressed by nationally recognized leaders of the professional and educational theatre and allied fields. Among those who are being invited to address these meetings are John Bryam (Paramount Pictures), Dona'd Oenslager (theatre designer), Brock Pemberton and Arihur Hopkins (Broadway producers), C. L. Menser (N. B. C. Vice President), and Howard E. Wilson (Carnegie Endowment for International Peace).

LECTURE-DEMONSTRATIONS*

DIRECTING—Talbot Pearson, Department of Drama, Carnegie Institute of Technology, Richard Moody, Indiana University.

ACTING—Mary Morris, Department of Drama, Carnegie Institute of Technology.

LIGHTING AND SCENE DESIGN—A. S. Gillette, Theatre, State University of Iowa.

MAKE-UP—Hal King, Max Factor Studios, Hollywood; Margaret Thomson, Indiana University.

RADIO—H. G. Skornia, Department of Radio, Indiana University.

* These Lecture-Demonstrations are continuous June 17 through 20.

CHILDREN'S THEATRE CONFERENCE

The Children's Theatre Committee of the American Educational Theatre Association will hold its second national conference at Indiana University, June 16 through 20. Several of its sessions will be held jointly with those of the Dramatic Arts Conference. Additional information may be secured from Virginia Lee Comer, Chairman, c/o Association of Junior Leagues, Waldorf Astoria, New York City.

PRE-CONFERENCE ENROLLMENT

APRIL 1 THROUGH MAY 30

Pre-Conference Enrollment Forms and Room Reservation Cards
Now Available From

One-Act Plays

(FOR DEMONSTRATIONS)

JUNE 17

THE DESERT

A Drama by Don Ireland

Presented by the Charleston, W. Va., High School. Directed by Lawrence W. Smith.

THE SPIDER'S WEB

A Melodrama by Arnold Hellsby

Presented by the Webster Groves, Mo., High School. Directed by Roberta Seibert.

JUNE 18

MARRIED AT SUNRISE

A Comedy by John Kirkpatrick

Presented by the Clayton, Mo., High School. Directed by Blanford Jennings.

WAMPUM

A Farce by Donald Vining

Presented by the Benton Harbor, Mich., High School. Directed by Margaret Meyn.

JUNE 19

JOE'S KINFOLK

A Folk Play by Loretto C. Bailey

Presented by the Newport News, Va., High School. Directed by Dorothy M. Crane.

A WELL-REMEMBERED VOICE

A Fantasy by James M. Barrie

Presented by the Revere, Mass., High School. Directed by June Hamlin.

Radio Broadcast

JUNE 21

High School student cast in an original drama broadcast originating over station WLW and carried by the NBC Network. Directed by Charles Lammers.

ROOM RATES

Attractively furnished rooms in the University dormitories:
Adult, per day \$1.50
(High School and College Students, per day—\$.75)
A limited number of rooms will also be available at hotel rates in the Memorial Union Building and Annex.

THE NATIONAL THESPIAN SOCIETY

COLLEGE HILL STATION, CINCINNATI 24, OHIO

Mention Dramatics Magazine

Our Hearts Were Young and Gay

Three Act Comedy: 7m, 10w.

One unit set, by Jean Kerr, based upon the book by
Cornelia Otis Skinner and Emily Kimbrough.



Photo by C. M. Frank

"'Our Hearts Were Young and Gay' is loaded with laughs from start to finish. It's blithe and bonnie, good and gay!" Washington Post review of try-out production.

STORY: Cornelia and Emily, in a frenzy of excitement as they prepare to sail for Europe, are trying desperately hard to appear bored and very accustomed to this sort of thing. The girls are determined to be completely independent. They have saved up their money, and are off on their own—eager to prove how "mature" they have become. Cornelia pictures herself "a woman in black—a tinge of sadness in her smile—mysteriously alone in the moonlight." No wonder she's in agony when her departing mother calls her "Baby" right in front of everyone. But the "good-byes" are said and the ship sails, and the girls are on their own at last. They have an exciting adventure with a stowaway, mistake the leader of the ship's band for an admiral, take all sorts of fancy sea-sick remedies, and then meet two handsome young medical students. While Cornelia is posing beautifully about her mysterious past, Emily is checking up on the lifeboats. Since she isn't certain which is hers, she deposits cookies in all of them. Cornelia laughs at that, but then the

log horn begins to sound, and both girls are ready to leap into life preservers. Emily is frantically trying to recall the swimming strokes she was taught in school. However, the ship is merely nearing port. Cornelia is feeling sick. The medical students immediately diagnose the trouble—measles. At her age! Cornelia is petrified. Emily is convinced that they will be quarantined on the ship. The only thing to do is somehow pass Cornelia by the medical inspector. Cornelia must exercise all the make-up skill she has. The act she puts on in front of the bewildered medical inspector is uproarious. Yes, the girls get by the inspection and are off to Paris. Here, they get involved with a gas meter that explodes, sleep in a bed that Cardinal Richelieu once used, and try to convince a great French actor that he should give them acting lessons. After viewing several roles, he advises them to take in sewing. But he was wrong, and they prove it as their joyous and zestful vacation whirls to a lovely and charming conclusion.

Price—75c per copy

ROYALTY—\$25.00

Send for new FREE basic catalog describing many other outstanding plays.



THE DRAMATIC PUBLISHING COMPANY

NEW ADDRESS: 1706 S. PRAIRIE AVE.

CHICAGO 16, ILLINOIS

